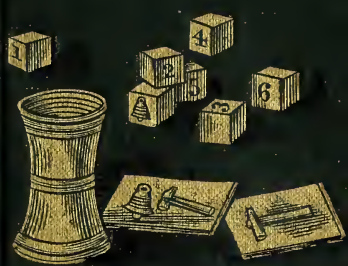
CASSELL'S BOOK OF INDOOR AMUSEMENTS CARD GAMES AND FIRESIDE FUN



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IN-DOOR AMUSEMENTS.

BLIND MAN'S BUFF. FIRESIDE FUN. NINE PINS.

WHIST. PARLOUR MAGIC.

CASSELL'S

BOOK OF

IN-DOOR AMUSEMENTS,

CARD GAMES,

AND

FIRESIDE FUN.

With Numerous Illustrations.

FOURTH EDITION.

CASSELL & COMPANY, LIMITED:
LONDON, PARIS & NEW YORK.

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PREFACE.

This Work is a companion volume to Cassell's Book of Sports and Pastimes. As the latter—with the exception of the special sections on "Recreative Science," "The Workshop," and "Home Pets"—is largely occupied with games and sports which are usually carried on out-of-doors, it will be seen that the present book, which is almost exclusively devoted to indoor games of various kinds, forms a very fitting supplement to the other.

It has been the constant aim of the different writers to convey their information in plain, accurate, direct fashion, so that readers may come to understand, on the first occasion of consulting it, that Cassell's Book of Indoor Amusements, Card Games, and Fireside Fun is a Work that deserves their confidence, and may accordingly acquire the habit of referring to it, as a matter of course, when in doubt on any point connected with their favourite games, or when desirous of learning new amusements. Reference has now and again been unavoidably made to outdoor games, either by way of comparison or suggestion for further details. In such cases the reference always has been to the companion volume already mentioned, so that readers possessing the two books will have no difficulty in following the instructions of the Author. In the section on "Parlour Magic" no trick has been described involving the use of apparatus in any degree elaborate. The

one or two tricks of a formidable character which are there fully explained have been selected—as the text, in fact, expressly states—to show young conjurers what can really be done with the help of long training and expensive appliances.

In conclusion, the Editor hopes that this work may be the means of introducing many a new game to the young folk for whom it has been his happiness to cater. He will not tell them that all play and no work make Jack a stupid boy, because he has no doubt that his readers are just as fond of their lessons as they are of merry romps or quieter games.

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CASSELL'S

BOOK OF IN-DOOR AMUSEMENTS.

ROUND OR PARLOUR GAMES.

It is certainly a matter of regret that the names of most of the good people to whom we are indebted for the introduction of our favourite old-fashioned Round Games are buried in obscurity, for they deserve, in our estimation at least, the name of benefactors quite as much as any great discoverer or inventor. What higher aim could they possibly have had in view than that of teaching people how to enjoy themselves? It has been said that in the world there are two great heaps, one of human happiness, and the other of human misery, and that we are all engaged the whole day through in taking a portion from one heap and carrying it to the other. Surely the portion carried from one heap to the other by the kind folk who have at various times furnished us with our amusements must by this time be one of considerable size, and in spite of their names being unknown to us, we will ever feel grateful to them for contributing so largely to our enjoyment of life. A long time ago it was observed of the English as a race that they took their pleasures sadly; but we will hope that henceforth the observation may be applicable to past generations only, and that *our readers at any rate* will resolve that when they play they will play heartily, just as when they work they will work heartily. To the really hearty players, therefore, we have great pleasure in handing our collection of Round Games.

ACTING PROVERBS.

In this game each player may take a part, or if thought preferable, the company may divide themselves into actors and spectators. The actors then each fix upon a proverb which is to be represented by every one of them individually. There is to be no connection between them in any way. Each one in turn has simply to act before the rest of the company the proverb he has selected. The first player might, for instance, come into the room holding a cup in his hand; then, by way of acting his proverb, he might repeatedly make an appearance of attempting to drink out of the cup, but of being prevented each time by the cup slipping out of his hands, thus in dumb show illustrating the proverb, "There's many a slip between the cup and the lip." The second might come into the room rolling a ball, a footstool, or anything else that would do to represent a stone. After rolling it about for some time he takes it up and examines it with astonishment, as if something were wanting that he expected to find on it, making it, perhaps, too plainly evident to the company that the proverb he is aiming to depict is the familiar one of "A rolling stone gathers no moss." If really good acting be thrown into this game, it may be made exceedingly interesting.

ACTING RHYMES.

A word is chosen by the company which is likely to have a good many other words rhyming with it.

The first player then begins by silently acting some word that will rhyme with the one chosen; as for instance, should the selected word be *flow*, the first

actor might imitate an archer, and pretend to be shooting with a bow and arrow, thus representing the word *bow*, or he might with an imaginary scythe cut the long grass (*mow*), or pretend to be on the water in a boat, and make use of imaginary oars (*row*). As each word is acted it should be guessed by the spectators before the next one is attempted.

ADJECTIVES.

A sheet of paper and a pencil are given to the players, upon which each is requested to write five or six adjectives. In the meantime one of the company undertakes to improvise a little story, or, which will do quite as well, is provided with some short narrative from a book.

The papers are then collected, and the story is read aloud, the reader of the same substituting for the original adjectives those supplied by the company on their papers, placing them, without any regard to sense, in the order in which they have been received.

The result will be something of this kind:—"The sweet heron is a bird of a hard shape, with a transparent head and an agitated bill set upon a hopeful neck. Its picturesque legs are put far back in its body, the feet and claws are false, and the tail very new-fangled. It is a durable distorted bird, unsophisticated in its movements, with a blind voice, and tender in its habits. In the mysterious days of falconry the places where the heron bred were counted almost shy, the bird was held to be serious game, and slight statutes were enacted for its preservation," and so on.

THE ADVENTURERS.

The great advantage to be derived from many of our most popular games is that they combine instruction with amusement. The game we are about to describe is one of this number, and will give the players the opportunity of exhibiting their geographical knowledge, as well as any knowledge they may have as to the physical condition, manufactures, and customs of the countries which, in imagination, they intend visiting.

The company must first of all fancy themselves to be a party of travellers bound for foreign lands.

A starting-place is fixed upon, from which point the first player sets out on his journey. In some cases maps are allowed, and certainly, if any one should be doubtful as to the accuracy of his ideas of locality, both for his own sake and that of his friends he will do wisely to have a map before him.

The first player then proceeds to inform the company what spot he means to visit, and what kind of conveyance he means to travel in; on arriving at the place what he means to buy, and on returning home which of his friends is to be favoured by having his purchase offered as a gift.

To do all this is not quite so easy as might at first be imagined. In the first place there must be some knowledge of the country to which the traveller is going; he must know the modes of conveyance, the preparations he will have to make, and the time that will be occupied during the journey.

Also, he must know something of the capabilities of the people whom he means to visit, because what he buys must be something that is manufactured by them, or that is an article of produce in their country. For instance, he must not go to North America for grapes, or to the warm and sunny South for furs. The presents, too, must be suitable for the persons to whom they are to be offered. A Japanese fan must not be offered to a wild schoolboy, or a meerschaum pipe to a young lady. Forfeits may be exacted for any mistakes of this kind, or, indeed, for mistakes of any description; the greater will be the fun if at the end of the game a good number of forfeits should have accumulated.

The second player must make his starting-point where his predecessor completed his travels, and may either cut across the country quickly, make his purchase, and return home again, or he may loiter on the road to sketch, botanise, or amuse himself in any other way.

It is astonishing how much pleasure may be derived by listening to the various experiences related, especially when a few of the company are gifted with vivid imaginations.

Sometimes rhyme is employed instead of prose for recounting the travels, and with very great success. When this is done the speaker may, if so inclined, end his description abruptly, thus leaving it to the next player about to commence his narrative to supply a line which shall rhyme with the one just uttered.

ÆSOP'S MISSION.

This being a game of mystery, it is, of course, necessary that it should be unknown to, at any rate, a few of the company—the more the better. One of the gentlemen well acquainted with the game undertakes to represent Æsop. In order to do so more effectually, he may put a cushion or pillow under his coat to imitate a hump, provide himself with a thick stick for a crutch, make a false nose, and put a patch over one eye. The rest of the company must then each assume the name of some subject of the animal kingdom—a bird, beast, or fish—and having done this must prepare themselves to listen to the words of their great master. Limping into their midst, Æsop then tells them that the wrath of the great god Jupiter has been aroused, and as the cause of a calamity so terrible must be that one or more of them have been committing some crime or other, he is anxious to discover without further delay who are the guilty subjects. "I shall therefore," continues he, "question you closely all round, and I shall expect you every one to give me truthful answers. To begin with you, Mr. Lion, as you are the king of beasts, I sincerely hope you have done nothing derogatory to your high position; still, as it is absolutely necessary that you should be examined with the rest of your friends, will you please tell me what food you have eaten lately?" Should the lion have eaten a lamb, a sheep, a tiger, a bear, or any other dainty that is spelt without the letter O, he is acquitted as innocent; but should he have eaten a leopard, a goose, a fox, or any other creature, in the name of which the letter O occurs, he is pronounced by Æsop to be deserving of punishment, and is therefore sentenced to pay a forfeit. The other animals in turn then undergo a similar examination, during which each one must remember that in naming their prey they must confine themselves to such food as is suited to the species they have adopted. The game may be carried on for any length of time, or until all have discovered the secret in it. There is no fear of the interest flagging, so long as even only one of the company is still left unable to solve the mystery.

ALPHABET GAMES.

Provided with a good boxful of letters, either on wood or cardboard, a clean table, a bright fire, and three or four pleasant companions, I have no hesitation in saying that a very pleasant hour may be spent. It is almost needless to give directions how to proceed with the letters, for they can be used in a variety of ways, according to inclination. Sometimes a word is formed by one person, the letters of which he passes on to his neighbour, asking him to find out what the word is. A still more interesting method is for the whole party to fix upon one long word, and all try in a certain time how many different words can be made of it. Or another way, even better still, is to shuffle the letters well together, and then to give to each person a certain number. All must then make a

sentence out of the letters, whether with or without sense, as best they can. The transposition of words, too, is very amusing, and can be done either with the loose letters or with pencil and paper.

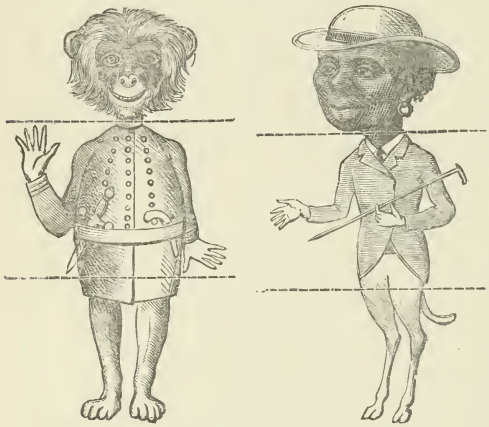
The names of poets, authors, or great men famous in history may be given, the letters of which may be so completely altered as to form words or sentences totally different from the original.

For instance :—

We lads get on.	W. E. Gladstone.
Rich able man.	Chamberlain.
Side Rail.	Disraeli.
Pale Noon.	Napoleon.

THE ARTISTS' MENAGERIE.

A pencil and a piece of paper of moderately good size are given to the players, each of whom is requested to draw on the top of the sheet a head of some description, it may be a human head or that of any animal, either bird, beast, or fish. As soon as each sketch is finished the paper must be folded back, and passed to the left-hand neighbour, no one on any account looking at the drawing under the fold. The body of something must next be drawn. As before, it may be either a human body or that of any animal, and the papers must then be again folded and passed to the left. Lastly, a pair of legs must be added, or it may be four legs, the number will depend upon the animal depicted. The productions all being complete, they are opened and passed round to the company, who will be edified by seeing before them some very ridiculous specimens of art—see *our* illustrations, for instance. The dotted lines in these figures show where the paper was folded back, as each "artist" finished his work.



LEAVES FROM AN ARTIST'S SKETCH-BOOK.

THE BABY ELEPHANT.

A very good imitation of a Baby Elephant can easily be got up by two or three of the company, who are willing to spend a little time and trouble in making the necessary preparations. In the first place a large grey shawl or rug must be found, as closely resembling the colour of an elephant as possible. On this a couple of flaps of the same material must be sewn, to represent the ears, and also two pieces of marked paper for the eyes. No difficulty will be found in finding tusks, which may consist of cardboard or stiff white paper, rolled up tightly, while the trunk may be made of a piece of grey flannel also rolled up. The body of the dear little creature is then constructed by means of two performers, who stand one behind the other, each with his body bent down, so as to make the backs of both one long surface, the one in front holding the trunk, while the one behind holds the tusks one in each hand. The shawl is then thrown

over them both, when the result will be a figure very much resembling a little elephant. When all is complete, the services of a third performer should be enlisted to undertake the post of keeper to the elephant. If the person chosen for this capacity have great inventive faculties, the description given by him may be made to add greatly to the amusement of the scene.

THE BIRD-CATCHER.

One of the party is chosen to be the bird-catcher. The rest fix upon some particular bird whose voice they can imitate when called upon, the owl being the only bird forbidden to be chosen. Then sitting in order round the room with their hands on their knees, they listen to the story their master has to tell them. The Bird-catcher begins by relating some incident in which the feathered tribe take a very prominent position, but particularly those birds represented by the company. Each one, as the name of the bird he has chosen is mentioned, utters the cry peculiar to it, never for a moment moving his hands from his knees. Should the owl be referred to, however, every one is expected to place his hands behind him, and to keep them there until the name of another bird has been mentioned, when he must, as before, place them on his knees. During the moving of the hands, if the Bird-catcher can succeed in securing a hand, the owner of it must pay a forfeit, and also change places with the Bird-catcher.

We must not forget to observe that when the leader, or Bird-catcher, as he is called, refers in his narrative to "all the birds in the air," all the players are to utter at the same time the cries of the different birds they represent.

BLIND MAN'S BUFF.

A handkerchief must be tied over the eyes of some one of the party who has volunteered to be blind man; after which he is turned round three times, then let loose to catch any one he can. As soon as he has succeeded in laying hold of one of his friends, if able to say who it is he is liberated, and the handkerchief is transferred to the eyes of the newly-made captive, who in his turn becomes blind man. This position the new victim must hold until, like his predecessor, he shall succeed in catching some one, and naming correctly the person he has caught.

BLIND POSTMAN.

In this game the first thing to be done is to appoint a postmaster-general and a postman. The table must then be pushed on one side, so that when the company have arranged themselves round the room there may be plenty of room to move about. The postmaster-general, with paper and pencil in hand, then goes round the room, and writes down each person's name, linking with it the name of the town that the owner of the name chooses to represent. As soon as the towns are chosen, and all are in readiness, the postman is blindfolded and placed in the middle of the room. The postmaster then announces that a letter has been sent from one town to another, perhaps from London to Edinburgh. If so, the representatives of these two cities must stand up, and, as silently as possible, change seats. While the transition is being made, the postman is at liberty to secure one of the seats for himself. If he can do so, then the former occupant of the chair must submit to be blindfolded, and take upon himself the office of postman.

BLOWING OUT THE CANDLE.

No end of merriment has frequently been created by this simple, innocent game. It is equally interesting to old people and to little children, for in many cases those who have prided themselves on the accuracy of their calculating powers

and the clearness of their mental vision have found themselves utterly defeated in it. A lighted candle must be placed on a small table at one end of the room, with plenty of walking space left clear in front of it. One of the company is invited to blow out the flame blindfold. Should any one volunteer, he is placed exactly in front of the candle, while the bandage is being fastened on his eyes, and told to take three steps back, turn round three steps, then take three steps forward and blow out the light. No directions could sound more simple. The opinion that there is nothing in it has often been expressed by those who have never seen the thing done. Not many people, however, are able to manage it—the reason why, you young people will soon find out, if you decide to give the game a fair trial.

BOUTS RIMÉS.

Several rhyming games are given among these Round Games, and the following is simply a variety of some of them:—

A slip of paper is given to each player, who is requested to write in one corner of it two words that rhyme.

The papers are then collected and read aloud, after which every one is expected to write a short stanza, introducing all the rhymes that have been suggested.

When the completed poems are read aloud, it is very amusing to observe how totally different are the styles adopted by the various authors, and how great is the dissimilarity that exists between the ideas suggested by each one.

"BROTHER, I'M BOBBED."

Two chairs are placed in the middle of the room, upon one of which some one unacquainted with the game must be asked to take a seat. The other chair must be occupied by a lady or gentleman to whom the game is familiar. A large shawl or table-cloth is then put over the heads of both, so that nothing that is going on in the room can be visible to them. The person, however, who understands the game may stealthily pull away the cloth from his own head, keeping it round his shoulders only, so that his companion may have no suspicion that both are not equally blindfolded. The player acquainted with the game then with his slipper hits his own head, at the same time calling out, "Brother, I'm bobbed." His blind companion will then ask, "Who bobbed you?" upon which the first player must name some person in the room, as if making a guess in the matter. He will next hit the head of the player under the shawl with the slipper, who will also exclaim, "Brother, I'm bobbed." "Who bobbed you?" the first player will inquire. The blinded player may then guess which person in the room he suspects of having hit him. The fun of the whole affair lies in the fact that the bobbing, which the blind player suspects is performed by the various members of the company, is really chiefly done by the player sitting close beside him. Sometimes, too, the bobbing business is done so effectually, and with such force, as to render it anything but amusing to the poor blinded victim, although to the spectators it may be unmistakably so. Should the victim be a gentleman, a few sharp raps with a slipper will not make any material difference to him; but if instead it should happen to be a lady, the "bobbing" must be of the gentlest.

"BUFF SAYS 'BAFF.'"

In this game no one is allowed to either laugh or smile; consequently, it is generally one of the games chosen when the merriment of the evening has reached its highest pitch. The company seat themselves in a half circle at one end of the room, with the exception of one of their number, who is supposed to have gone on a visit to Buff. He then enters the room with the poker in his

hand, and his face looking as grave as possible. When he is asked by his friends in succession:—

"Where do you come from?"
"From Buff."
"Did he say anything to you?"
"Buff said Baff,
And gave me this staff,
Telling me neither to smile nor laugh.
Buff says Baff to all his men,
And I say Baff to you again,
And he neither laughs nor smiles,
In spite of all your cunning wiles,
But carries his face with a very good grace,
And passes his stick to the very next place."

If all this can be repeated without laughing, the player is highly to be commended. He may then deliver up his staff to some one else, and take his seat.

BUFF WITH THE WAND.

Blind Man's Buff is so time-honoured and popular with young and old, that one would think it impossible to devise a better game of the kind. The newer game of Buff with the Wand, however, is thought by many to be superior to the long-established favourite. The blinded person, with a stick in his hand, is placed in the middle of the room. The remainder of the party form a ring by joining hands, and to the music of a merry tune which should be played on the piano they all dance round him. Occasionally the music should be made to stop suddenly, when the blind man takes the opportunity of lowering his wand upon one of the circle. The person thus made the victim is then required to take hold of the stick until his fate is decided. The blind man then makes any absurd noise he likes, either the cry of animals, or street cries, which the captured person must imitate, trying as much as possible to disguise his own natural voice. Should the blind man detect who holds the stick, and guess rightly, he is released from his post, the person who has been caught taking his place. If not, he must still keep the bandage on his eyes, and hope for better success next time.

CAPPING VERSES.

This game is not unlike one that is elsewhere described as "Mixed-up Poetry." Every one at the table is supplied with a sheet of paper and a pencil, at the top of which is written by each player a line of poetry either original or from memory. The paper must then be folded down so as to conceal what has been written, and passed on to the right; at the same time the neighbour to whom it is passed must be told what is the last word written in the concealed line. Every one must then write under the folded paper a line to rhyme with the line above, being ignorant, of course, of what it is. Thus the game is carried on, until the papers have gone once or twice round the circle, when they can be opened and read aloud.

CHARADES.

Although the acting of charades is by no means an amusement of very recent invention, it is one that may always be made so thoroughly attractive, according to the amount of originality displayed, that most young people, during an evening's entertainment, hail with glee the announcement that a charade is about to be acted. It is not necessary that anything great should be attempted in the way of dressing, scenery, or similar preparations, such as are almost indispensable to the performance of private theatricals. Nothing is needed beyond a

few old clothes, shawls, and hats, and a few good actors, or rather, a few clever, bright, intelligent young people, all willing to employ their best energies in contributing to the amusement of their friends. What ability they may possess as actors will soon become evident by the success or failure of the charade.

The word charade derives its name from the Italian word *Schiarare*—to unravel or to clear up. Suitable as the word may be in some instances, we cannot help thinking that in the majority of cases the acting of a charade has the effect of making the word chosen anything but clear; indeed, the object of the players generally is to make it as ambiguous as possible. As all players of round games know how charades are got up, it would be superfluous to give any elaborate instructions regarding them, though perhaps the following illustration may be useful.

WORD "GO-BANG," TO BE REPRESENTED IN THREE SCENES.

SCENE 1.—In which the word *Go* is to be introduced.

The curtain drawn aside. Miss Jenkyns is seen reclining on her drawing-room couch, with a weary look on her face and a book in her hand.

Enter Footman.

Footman (pulling his forelock).—"Please ma'am, I'm come to say I wish to give you notice; I can't stop here no longer!"

Lady.—"Why, James, how is this? What can have made you so unexpectedly come to this decision?"

James.—"Well, ma'am, you see I want to live where there are more carriage visitors. I have nothing at all to say against you, ma'am, or the place; but I want to better myself by seeing a little of 'igh life."

Lady.—"Then if you have no other reason for wanting to go, James, I fear we shall have to part, as I certainly can't arrange to receive carriage visitors simply for your benefit." *(Sinks languidly back on the couch and resumes her book. James retires.)*

Lady (to herself).—"How tiresome these servants are, to be sure, now I shall have the trouble of engaging a new footman. I really think no one with my delicate health had ever so much to do before." *(Rises and retires.)*

SCENE 2.—Bringing in the word *Bang.*

Old gentleman sitting in an arm-chair, a table by his side, on which medicine bottles and a gruel basin are placed, and his leg, thickly bandaged, resting on a chair.

Old Gent.—"Oh, this horrid pain! what shall I do? will no one come to help me? That stupid doctor has done me no good."

Enter Maid-servant.—"Please, sir, the doctor has come. Shall I tell him to come upstairs?"

Old Gent.—"Of course you must, and unless he is quick I shall die before he gets here. Oh dear! Oh dear!" *(Exit maid, banging the door after her.)*

Old Gent (shrieking out with pain).—"Oh, you cruel creature, how can you bang the door in that way, when even the slightest footstep on the floor is enough to make me wild? Quick, doctor, quick!" *(Here the maid again appears, holding the door open for the doctor.)*

Doctor (with a large case of instruments under his arm).—"Mr. Grumbleton, you appear to be very ill; can I do anything to relieve you? Let me feel your pulse."

Old Gent.—"Oh, my leg!"

Doctor.—"Your nerves are in a very excited state; you must have perfect quiet." *(Here the street door is heard to bang loudly, making the house shake.)*

Old Gent.—"Keep quiet, do you say! You might as well tell me to cut my leg off. There is no such thing as quiet in this house. That little good-for-nothing of a maid never comes into the room without shutting the door with a bang."

Doctor.—"Be calm, my dear friend, and I will order you a soothing mixture, and as I leave the house I will insist upon perfect quiet being maintained." *(Then rebandaging the gentleman's leg, and placing him comfortably in the arm-chair, the doctor retires.)*

SCENE 3.—Bringing in the whole word, *Go-bang.*

Inside a coffee-room. Two or three friends are seated with their coffee and pipes, when one, who has just returned from foreign lands, begins relating some of his adventures.

Smith.—"Yes, my boys, glad as I am to get back to my own country, I should not like to be without the remembrance of all that I have witnessed in the far-off lands I have been visiting."

Brown.—"Yes, friend, you must have had a brave heart to face the thousand dangers to which no doubt you have been exposed. But though it's getting late, we must, before parting, hear one of your adventures. So proceed, comrade."

Smith.—"Well, it's not worth while beginning a long tale when there's not time to finish it, so I'll just sketch the sort of risk one often runs in the wilds of the backwoods. My mates and I had been out one day on a hunting expedition, when, returning home late at night, I unfortunately got left behind. The darkness was so great that my absence was not noticed, and before very long I found I had taken the wrong track. I came to this conclusion because I heard nothing but the tramp of my own horse's hoofs, when suddenly I felt that danger was at hand. Almost before I could put my thoughts into words, I felt something go bang close past my ear; then three Indians rushed upon me. Instead of feeling fear, a kind of supernatural strength took possession of me. I lifted my pistol and shot the man nearest to me, the next I felled; when, strange to say, the third man just at this moment turned round and fled. I suppose he heard the voices and footsteps of my friends, who were, at last, coming in search of me. At any rate he disappeared, when we all made the best of our way home, truly thankful that my life had been spared."

Jones.—"Well done, Smith! Next time we meet you must tell us of the many escapes you have had, and wonderful scenes you have witnessed in foreign parts."

The following, among other words, are suitable for charade acting:—

Adulation, Andrew, Arrowroot, Artichoke, Articulate; Bayonet, Bellman, Bondmaid, Bonfire, Bookworm, Bracelet, Bridewell, Brimstone, Brushwood; Cabin, Carpet, Castaway, Catacomb, Champaign, Chaplain, Checkmate, Childhood, Cowslip, Cupboard, Cutlet; Daybreak, Dovetail, Downfall, Dustman; Earrings, Earshot, Exciseman; Farewell, Footman; Grandchild; Harebell, Handiwork, Handsome, Hardship, Helpless, Highgate, Highwayman, Homesick, Hornbook; Illwill, Indigent, Indulgent, Inmate, Insight, Intent, Intimate; Jewel, Jonquil, Joyful; Kindred, Kneedeep; Label, Lawful, Leapyear, Lifelike, Loophole, Loveknot; Madcap, Matchless, Milkmaid, Mistake, Misunderstand, Mohair, Moment, Moonstruck; Namesake, Necklace, Nightmare, Nightshade, Ninepin, Nutmeg; Orphanage, Outside, Oxeye; Padlock, Painful, Parsonage, Penmanship, Pilgrim, Pilot, Pinchbeck, Purchase; Quarto, Quicklime, Quicksand, Quickset, Quicksilver; Ragamuffin, Ringleader, Roundhead, Ruthful; Scarlet, Season, Sentinel, Sightless, Skipjack, Sluggard, Sofa, Solo, Somebody, Sonnet, Sparerib, Sparkling, Spectacle, Speculate, Speedwell, Spinster, Starling, Statement, Stucco, Supplicate, Sweetmeat, Sweetheart; Tactic, Tartar, Tenant, Tendon, Tenor, Threshold, Ticktack, Tiresome, Toadstool, Token, Torment, Tractable, Triplet, Tunnel; Upright, Uproar; Vampire, Vanguard; Waistcoat, Watchful, Watchman, Waterfall, Wayward, Wedding, Wedlock, Welcome, Welfare, Wilful, Willow, Workmanship; Yokemate, Youthful.

CLAIRVOYANT.

In this game one of the company standing outside the room is, strange to say, able to describe what is passing inside. A dialogue such as would have to be carried on between the principal players will best describe the game, and show how it is to be played:—

"Do you quite remember how the room is furnished in which we are sitting?"
"I do."
"Do you remember the colour of the chairs?"
"I do."
"Do you know the ornaments on the mantelpiece?"
"I do."
"And the vase of flowers?"
"I do."

"The old china in the cabinet?"
"Yes."
"The stuffed birds?"
"Yes."
"You think there is nothing in the room that has escaped your notice?"
"Nothing."
"Then please tell me which article I am now touching."
"You are touching the vase of flowers."

The vase of flowers being the only object preceded by the word *and*, the clairvoyant knows that that is the object which will be touched. The fun of the game, of course, consists in puzzling those of the company to whom the secret is unknown.

THE COMIC CONCERT.

In this performance the company for the time imagine themselves to be a band of musicians. The leader of the band is supposed to furnish each of the performers with a different musical instrument. Consequently, a violin, a harp, a flute, an accordion, a piano, a jew's-harp, and anything else that would add to the noise, are all to be performed upon at the same time. Provided with an instrument of some description himself, the leader begins playing a tune on his imaginary violoncello, or whatever else it may be, imitating the real sound as well as he can both in action and voice. The others all do the same, the sight presented being, as may well be imagined, exceedingly ludicrous, and the noise almost deafening. In the midst of it, the leader quite unexpectedly stops playing, and makes an entire change in his attitude and tone of voice, substituting for his own instrument one belonging to some one else. As soon as he does this, the performer who has been thus unceremoniously deprived of his instrument takes that of his leader, and performs on it instead. Thus the game is continued, every one being expected to carefully watch the leader's actions, and to be prepared at any time for making a sudden change.

CONSEQUENCES.

The old-fashioned game of Consequences is so well known that there are doubtless few people who are not thoroughly acquainted with it. It is played in the following manner:—Each person is first provided with half a sheet of note paper and a lead pencil. The leader of the game then requests that (1) *one or more adjectives* may be written at the top of each paper by its owner, and that, having done so, the paper may be folded down about half an inch, so as to conceal what has been written. Every one then passes the paper to the right-hand neighbour, and proceeds to write on the sheet that has just been given him by his left-hand neighbour, (2) the *name of a gentleman*, again folding the paper down and passing it on to the right. Then (3) *one or more adjectives* are written; then (4) a *lady's name;* next (5) *where they met;* next (6) *what he gave her;* next (7) *what he said to her;* next (8) *what she said to him;* next (9) the *consequences;* and lastly (10) *what the world said about it.*

Every time anything is written the paper must be turned down and passed on to the right. As soon as every one has written what the world said the papers are collected, and the leader will edify the company by reading them all aloud. The result will be something of this kind, or perhaps something even more absurd may be produced—"The *happy energetic* (1) *Mr. Simpkins* (2) met the *modest* (3) *Miss Robinson* (4) in the *Thames Tunnel* (5). He gave her a *sly glance* (6), and said to her, '*Do you love the moon?*' (7). She replied, '*Not if I know it*' (8). The consequence was *they sang a duet* (9), and the world said, '*Wonders never cease*'" (10).

CONVEYANCES.

To do justice to this game it will be necessary for the players to call to mind all they have ever read or heard about the various modes of travelling in all the four quarters of the globe, because every little detail will be of use.

The business commences by one of the company announcing that he intends starting on a journey, when he is asked whether he will go by sea or by land. To which quarter of the globe? Will he go north, south, east, or west? and last of all—What conveyance does he intend to use?

After these four questions have been answered, the first player is called upon to name the spot he intends to visit.

Mountain travelling may be described, the many ingenious methods of which are so well known to visitors to Italy and Switzerland.

The wonderful railway up the Righi need not be forgotten; mule travelling, arm-chairs carried by porters, and the dangerous-looking ladders which the Swiss peasants mount and remount so fearlessly at all times of the year, in order to scale the awful precipices, will each be borne in mind. In the cold regions the sledges drawn by reindeer may be employed, or the Greenland dogs, not forgetting the tremendous skates, that have the appearance of small canoes, used by the Laplanders; and also the stilts, which are used by some of the poor French people who live in the west of their country. Indeed, it is amazing how many different methods of conveyance have been contrived at one time or another for the benefit of us human beings.

In Spain and other places there are the diligences; in Arabia the camels; in China the junks; at Venice the gondolas.

Then, to come home, we have balloons, bicycles, wheelbarrows, perambulators, and all kinds of carriages, so that no one need be long in deciding what mode of travelling he shall for the time adopt. As soon as the four questions have been answered, should the first player be unable to name what country he will visit he must pay a forfeit, and the opportunity is passed on to his neighbour.

This game may be made intensely amusing, as will be proved by trial; and at the same time a very great amount of instruction may be derived from it.

CRAMBO.

Two pieces of paper, unlike both in size and colour, are given to each person. On one of them a noun must be written, and on the other a question. Two gentlemen's hats must then be called for, into one of which the nouns must be dropped, and into the other the questions, and all well shuffled. The hats must then be handed round, until each person is supplied with a question and a noun. The thing now to be done is for each player to write an answer in rhyme to the question he finds written on the one paper, bringing in the noun written on the other paper.

Sometimes the questions and the nouns are so thoroughly inapplicable to each other that it is impossible to produce anything like sensible poetry. The player need not trouble about that, however, for the more nonsensical the rhyme the greater the fun. Sometimes players are fortunate enough to draw from the hats both noun and question that may be easily linked together. A question once drawn was—"Why do summer roses fade?" The noun drawn was butterfly, so that the following rhyme was easily concocted:—

"Summer roses fade away,
The reason why I cannot say,
Unless it be because they try
To cheat the pretty butterfly."

CROSS QUESTIONS AND CROOKED ANSWERS.

This is a pleasant game, that may be enjoyed while sitting in a circle round the fire. The person at either end, who is honoured by commencing the game, must, in a whisper, ask a question of the player sitting next to him, taking care to remember the answer he receives, and also the question he himself asked. The second player must then do likewise, and so on, until every one in the party has asked a question and received an answer. The last person, of course, being under the necessity of receiving the answer to his question from the first person. Every one must then say aloud what was the question put to him, and what was the answer he received to the question he asked—the two together, of course, making nothing but nonsense, something like the following:—

Q. Who is your favourite author?
A. Beans and Bacon.
Q. Were you ever in love?
A. Cricket, decidedly.
Q. Are you an admirer of Oliver Cromwell?
A. Mark Twain.
Q. Why is a cow like an oyster?
A. Many a time.

Another way of playing this game is for one person to stand outside the circle; then, when all the whispering is finished, to come forward and ask a question of each person, receiving for his replies the answers they all had given to the questions they asked each other. Or what is, perhaps, a still better plan, both questions and answers may be written on different coloured paper, and then, after being shuffled, may be read aloud by the leader of the game.

"CUPID IS COMING."

In this game all the adverbs that can be thought of will need to be brought into requisition. Seated in order round the room, the first player begins by saying to his neighbour, "Cupid is coming." The neighbour then says, "How is he coming?" To which the first player replies by naming an adverb beginning with the letter A. This little form of procedure is repeated by every player until every one in the room has mentioned an adverb beginning with A. Next time Cupid is declared to be coming Beautifully, Bashfully, Bountifully, &c.; then Capriciously, Cautiously, Carefully, and so on, until the whole of the alphabet has been gone through, by which time, no doubt, it will be thought desirable to select another game.

THE CUSHION DANCE.

A bassock is placed end upwards in the middle of the floor, round which the players form a circle with hands joined, having first divided themselves into two equal parts.

The adversaries, facing each other, begin business by dancing round the bassock a few times; then suddenly one side tries to pull the other forward, so as to force one of their number to touch the bassock, and to upset it.

The struggle that necessarily ensues is a source of great fun, causing as much or even more merriment to spectators of the scene than to the players themselves. At last, in spite of the utmost dexterity, down goes the bassock or cushion, whichever it may be; some one's foot is sure to touch it before very long, when the unfortunate individual is dismissed from the circle, and compelled to pay a forfeit.

The advantages that the gentlemen have over the ladies in this game are very

great; they can leap over the stool and avoid it times without number, while the ladies are continually impeded by their dresses. It generally happens that two gentlemen are left to keep up the struggle, which in most cases is a very prolonged one.

DEFINITIONS.

This game is not fit for very young children, but among older ones, who wish to enjoy a little quiet time together, it will suit their purpose admirably. On a little slip of paper each member of the party writes down a subject for definition. The slips are then handed to the leader, who reads the subjects aloud, while each person copies them on a piece of paper. Every one is then requested to give definitions, not only of his own word, but of all the others, the whole being read aloud when finished.

DUMB CRAMBO.

After dividing the company into two equal parts, one half leaves the room; in their absence the remaining players fix upon a verb, to be guessed by those who have gone out when they return. As soon as the word is chosen, those outside the room are told with what word it rhymes. A consultation ensues, when the absent ones come in and silently act the word they think may be the right one. Supposing the verb thought of should have rhymed with *Sell*, the others might come in and begin felling imaginary trees with imaginary hatchets, but on no account uttering a single syllable. If *Fell* were the right word, the spectators, on perceiving what the actors were attempting to do, would clap their hands, as a signal that the word had been discovered. But if *Tell* or any other word had been thought of, the spectators would begin to hiss loudly, which the actors would know indicated that they were wrong, and that nothing remained for them but to try again. The rule is that, while the acting is going on, the spectators as well as the actors should be speechless. Should any one make a remark, or even utter a single syllable, a forfeit must be paid.

DWARF.

Just as absurd and ridiculous as the representation of the Giant (elsewhere explained) is that of the Dwarf, and to those who have never before seen it performed the picture is certainly a most bewildering one. The wonderful phenomenon is produced in the following manner:—On a table in front of the company the dwarf makes his appearance, his feet being the hands of one of the two gentlemen who have undertaken to manage the affair. His head is the property of the same gentleman, while his hands belong to the other gentleman, who thrusts them over the shoulders of his companion to take the place of those that are being made to act as feet. Stockings and shoes are of course put on to these artificial feet, and the little figure is dressed up as well as can be managed, in order to hide the comical way in which the portions of the two individuals are united. For this purpose a child's pinafore will be found as suitable as anything else. A third person generally takes part in the proceedings as exhibitor, and comes forward to introduce his little friend, perhaps as Count Borowlaski, the Polish dwarf, who lived in the last century, and who was remarkable for his intelligence and wit. This little creature was never more than three feet high, although he lived to be quite old. He was also very highly accomplished: he could dance, and played on the guitar quite proficiently. Or he might be introduced as Nicholas Ferry, the famous French dwarf, who was so small that when he was taken to church to be christened his mother made a bed for him in her sabot, and so comfortable was he in it that for the first six months of his life it was made to serve as a cradle

for the little fellow. Sense or nonsense may of course be improvised on the spot, and made use of in order to render the exhibition a success.

THE ELEMENTS.

Seated round the room, one of the company holds in his hand a ball, round which should be fastened a string, so that it may be easily drawn back again. Sometimes a ball of worsted is used, when a yard or two is left unwound. The possessor of the ball then throws it first to one person then to another, naming at the time one of the elements; and each player as the ball touches him must, before ten can be counted, mention an inhabitant of that element. Should any one speak when fire is mentioned he must pay a forfeit.

THE FARMYARD.

If it were not understood that joking of all kinds is considered lawful in most game playing, we might be inclined to think that in this game of the Farmyard a little unfairness existed in one person being made so completely the laughing-stock of all the rest. Still, as "in war all things are fair," so it seems to be in amusements, most hearty players evidently being quite willing to be either the laughers or the laughed at. The master of the ceremony announces that he will whisper in the ear of each person the name of an animal which, at some signal from him, they must all imitate as loudly as possible. The fact is, however, that to one person only he gives the name of an animal, and that is the donkey; to every one else he gives the command to be perfectly silent. After waiting a short time, that all may be in readiness, he makes the expected signal, when, instead of a number of sounds, nothing is to be heard but a loud bray. It is needless to remark that this game is seldom called for a second time in one evening.

THE FEATHER.

A small flossy feather with very little stem must be procured. The players then draw their chairs in a circle as closely together as possible. One of the party begins the game by throwing the feather into the air as high as possible above the centre of the ring formed. The object of the game is to keep it from touching any one, as the player whom it touches must pay a forfeit; and it is impossible to imagine the excitement that can be produced by each player preventing the feather from alighting upon him. The game must be heartily played to be fully appreciated, not only by the real actors of the performance, but by the spectators of the scene. Indeed, so absurd generally is the picture presented, that it is difficult to say whether the players or the watchers have the most fun.

FINDING THE RING.

The principle of the following puzzle is very similar to that contained in "Think of a Number."

First of all a ring must be provided, after which you can request the company to put it upon some one's finger, adding at the same time that you will tell them who has it, and also upon which hand, and even upon which finger it shall have been placed.

The ring being deposited on a certain finger, you must then ask some one to make for you the necessary calculation.

Multiply the number of the person having the ring by 2; to that add 3. Multiply this by 5; then add 8 if the ring be on the right hand, or 9 if on the left. Then multiply by 10, and add the number of the finger (the thumb is 1); and, lastly, add 2.

Ask now for the result, from which subtract mentally 222, and the remainder will give the answer.

For instance, supposing the ring were put on the fourth person, on the left hand, and the first finger, remembering that the thumb counts 1.

The following is the kind of sum to be worked out:—

The number of the person multiplied by 2	8
Add 3	11
Multiply by 5	55
Add 9 for the left hand	64
Multiply by 10	640
Add the number of the finger 2	642
Add 2	644
Subtract	222
	422

Which result proves it to be, beginning at the right-hand finger, the second finger of the left hand of the fourth person.

When the number of the person wearing the ring is above 9, the remainder will stand in four figures instead of three; in that case the first two will indicate the person.

Like all games of mental calculation, the more quickly this is done the better.

FLYING.

To play this game well it is necessary that there should be a good spokesman in the company, who will find ample opportunity for his gift of eloquence.

Simple as the game may appear to be, it is one that is generally played with very great success.

Each member of the party wishing to take part in it must place the right hand upon the left arm.

The leader then intimates that in the discourse with which he intends to favour his friends, whenever he mentions a creature that can fly, every right hand is to be raised and fluttered in the air in imitation of a bird flying. At the mention of all animals that cannot fly, the hands remain stationary. It is, of course, needless to say that the leader will do his best to have the hands raised when other animals are mentioned as well as flying ones, in order that a good number of forfeits may be collected.

All being in readiness, he will begin in a style something like the following:—

"One lovely morning in June I sallied forth to take the air. The honey-suckle and roses were shedding a delicious perfume, the *butterflies* and *bees* were flitting from flower to flower, the *cuckoo's* note resounded through the groves, and the *lark's* sweet trill was heard overhead. It seemed, indeed, that all *the birds of the air* (here all hands must be raised) were vieing with each other as to whose song should be the loudest and the sweetest, when," &c.

Thus the game is carried on until as many forfeits as are deemed desirable have been extracted from the company.

FORFEITS.

As an evening spent in playing round games would be thought incomplete if at the end of it the forfeits were not redeemed, so our book of amusements would be sadly lacking in interest if a list of forfeits were not provided. Indeed, many young people think that the forfeits are greater fun than the games themselves, and that the best part of the evening begins when forfeit time arrives. Still,

although we will give a list of forfeits, it is by no means necessary that in the crying of them none but certain prescribed ones should be used. The person deputed to pronounce judgment on those of his friends who have had to pay the forfeits may either invent something on the spur of the moment, or make use of what he has seen in a book or may have stored in his memory. Originality in such cases is often the best, simply because the sentence is made to suit, or rather *not to suit*, the victim; and the object of course of all these forfeit penances is to make the performers of them look absurd. For those players, however, who in preference to anything new still feel inclined to adopt the well-known good old-fashioned forfeits, we will supply a list of as many as will meet ordinary requirements.

1. *Bite an inch off the poker.*—This is done by holding the poker the distance of an inch from the mouth, and performing an imaginary bite.

2. *Kiss the lady you love best without any one knowing it.*—To do this the gentleman must of course kiss all the ladies present, the one he most admires taking her turn among the rest.

3. *Lie down your full length on the floor, and rise with your arms folded the whole time.*

4. *Kneel to the wittiest, bow to the prettiest, and kiss the one you love best.*—These injunctions may, of course, be obeyed in the letter or in the spirit, just as the person redeeming the forfeit feels inclined to do.

5. *Put yourself through the keyhole.*—To do this the word "Yourself" is written upon a piece of paper, which is rolled up and passed through the keyhole.

6. *Sit upon the fire.*—The trick in this forfeit is like the last one. Upon a piece of paper the words, "The fire," are written, and then sat upon.

7. *Take one of your friends upstairs, and bring him down upon a feather.*—Any one acquainted with this forfeit is sure to choose the stoutest person in the room as his companion to the higher regions. On returning to the room the redeemer of the forfeit will be provided with a soft feather, covered with down, which he will formally present to his stout companion, obeying, therefore, the command to bring him down upon a feather.

8. *Kiss a book inside and outside without opening it.*—This is done by first kissing the book in the room, then taking it outside and kissing it there.

9. *Place a book, ornament, or any other very small article on the floor, so that no one in the room can possibly jump over it.*—The way this is done is to place the article close to the wall.

10. *Shake a sixpence off the forehead.*—It is astonishing how even the most acute player may be deceived by this sixpenny imposition. The presiding genius, holding in his fingers a sixpence, proceeds with an air of great importance to fasten the coin upon the forehead of the victim, by means of first wetting it, and then pressing it firmly just above the eyes. As soon as the coin is considered to be firmly fixed, he takes away his hands, and also the coin. The person operated upon is then told to shake the sixpence down to the floor, without any aid from his hands, and so strong generally is the impression made upon the mind of the victim that the sixpence is still on the forehead, that the shaking may be continued for several minutes before the deception be discovered.

11. *Put one hand where the other cannot touch it.*—This is done by merely holding the right elbow with the left hand.

12. *Kiss the candlestick.*—Request a young lady to hold a lighted candle, and then steal a kiss from her.

13. *Laugh in one corner of the room, sing in another, cry in another, and dance in another.*

14. *Leave the room with two legs, and return with six.*—To do this you must go out of the room, and come back bringing a chair with you.

15. *Put four chairs in a row, take off your boots, and jump over them.*—This task would no doubt appear rather formidable for a young lady to perform, until she is made to understand that it is not the chairs, but the boots, she is expected to jump over.

16. *Blow a candle out blindfold.*—This forfeit is very similar to the game, elsewhere described, of Blowing out the Candle; still, there is no reason why it should not take its place among the rest of the forfeits. The victim is blindfolded, turned round a few times, and then requested to blow out the light. When the performance is over, the owner of the forfeit will no doubt have well deserved to have his property returned to him, for if securely blindfolded the task will have been no easy one. Another way of blowing out the candle is to pass the flame rapidly backwards and forwards before the mouth of the player, who must try to blow it out as it passes, a method that is almost, if not quite, as difficult as the former one.

17. *The German band.*—In this charming little musical entertainment, three or four of the company can at the same time redeem their forfeits. An imaginary musical instrument is given to each one—they themselves must have no choice in the matter—and upon these instruments they must perform as best they can.

18. *Ask a question, the answer to which cannot possibly be answered in the negative.*—The question, of course, is "What does y-e-s spell?"

19. *The Statue.*—The unfortunate individual doomed to redeem his forfeit by acting a statue must allow himself to be placed in one position after another by different members of the company, and thus remain stationary until permission is given him to alter it.

20. *The Sentence.*—A certain number of letters are given to the forfeit-payer, who must use each one in the order in which it is given him for the commencement of a word. All the words, when made, must then form a sentence—placing the words in their proper order exactly as the letters with which they begin were given.

21. *Comparisons.*—The gentleman or lady must compare some one in the room to some object or another, and must then explain in which way he or she resembles the object, and in which way differs from it. For instance, a gentleman may compare a lady to a rose, because they are both equally sweet; unlike the rose, however, the lady is of course, without a thorn.

22. *The Excluded Vowels.*—Pay five compliments to some lady in the room. In the first one the letter *a* must not occur, in the second the letter *e* must be absent, in the third there must be no *i*, in the fourth no *o*, and in the fifth no *u*.

23. *Kiss your own shadow.*—The most pleasant method of executing this command is to hold a lighted candle so that your shadow may fall on a young lady's face, when you must take the opportunity of snatching a kiss.

24. *Form a blind judgment.*—The person upon whom the sentence has been passed must be blindfolded. The company are then made to pass before him one by one, while he not only gives the name of each, but also his opinion concerning them.

Not unfrequently the victim has to remain blindfold a very long time, for even if the name should be guessed correctly, it is no easy matter to form a just estimate of character, and unless his ideas meet with the approbation of the company, his forfeit is withheld from him.

Great silence must be observed while the ordeal of examination is going on. No one should speak, and all should step as lightly as possible.

25. *Act the dummy.*—You must do whatever any of the company wish you to perform without speaking a single word.

26. *The telegraphic message.*—Send your lover's name by telegram to the other end of the room. To do this you must whisper the favoured name to the person sitting next to you, who will whisper it to his neighbour, and so on until every one has been made acquainted with it.

27. *Act the Prussian soldier.*—This penance is one that is generally performed only by gentlemen. The uniform assumed is usually a coat turned inside out, a hat made of a twisted newspaper, a bag of some description for a cartridge-box, and soot moustaches.

Holding a walking-stick in a military style, the penitent goes up to a lady, presents arms, and stamps three times with his feet.

Rising from her seat, the lady must accompany the gentleman to the opposite side of the room, then whisper in his ear the name of the gentleman for whom she has a special preference.

Without speaking the brave Prussian must march up to the favoured gentleman, and escort him across the room to the side of the lady who has avowed herself his admirer. The lady is, of course, saluted by the object of her choice, after which she is taken back to the seat she originally occupied. The soldier then, presenting arms, returns to the gentleman, who whispers in his ear a favoured lady's name, to whom he escorts her admirer. The proceeding is thus carried on, until some lady is good enough to acknowledge her preference for the soldier himself above all the other gentlemen, when, after saluting the lady, he is at liberty to lay aside his military dress, and return to his seat.

28. "*'Twas I.*"—The victim in this case is unmistakably doomed to occupy a very humiliating position. He must go round the room, inquiring of each person what object he has seen lately that has particularly attracted his notice. The answer may be—a baby, a thief, a donkey; whatever it is, the unfortunate redeemer of the forfeit must remark—"'Twas I."

29. *The acrostic.*—A word is given to you, the letters of which you must convert into the first letters of a double set of adjectives, one half expressing good qualities, the other half bad ones. When complete you may present both good and bad qualities to the person you most admire, as expressive of your estimate of his or her character. For instance, should the word given you be Conduct. If a gentleman, you might inform your lady that you consider her—

C areful.
O rderly.
N oble.
D elightful.
U seful.
C ompassionate.
T idy.

while at the same time you think her to be—

C aptious.
O bnoxious.
N iggardly.
D conceitful.
U ntidy.
C ross.
T ouchy.

30. *The three words.*—The names of three articles are given to you, when on the spur of the moment you must declare to what use you would put them if they were in your possession for the benefit of the lady you admire. Supposing the words to be, a penknife, a half-crown, and a piece of string, you might say:—"With the penknife I would slay every one who attempted to place any

barrier between us; with the half-crown I would pay the clergyman to perform the marriage ceremony; and with the string I would tie our first pudding."

31. *Make a perfect woman.*—To do this the player has to select from the ladies present the personal features and traits of character that he most admires in each, and imagine them combined in one individual. Although the task is by no means one of the easiest, it may be made the opportunity of paying delicate little compliments to several ladies at once.

32. *Show the spirit of contrary.*—The idea in this imposition is the same as in the game of contrary. Whatever the player is told to do, he must do just the contrary.

33. *Give good advice.*—Go round the room, and to every one of the company give a piece of good advice.

34. *Flattering speeches.*—This penance is usually given to a gentleman, though there is no reason why the ladies should always be exempted from its performance. Should it be a gentleman, however, he must make six, twelve, or as many flattering speeches as he is told to a certain lady, without once making use of the letter L. For instance, he may tell her she is handsome, perfect, good, wise, gracious, or anything else he may choose to say, only whatever adjective he makes use of must be spelt without the letter L.

35. *The deaf man.*—This cruel punishment consists in the penitent being made to stand in the middle of the room, acting the part of a deaf man. In the meantime the company invite him to do certain things, which they know will be very agreeable to him. To the first three invitations he must reply—"I am deaf; I can't hear." To the fourth invitation he must reply—"I can hear"; and, however disagreeable the task may be, he must hasten to perform it. It is needless to say the company generally contrive that the last invitation shall be anything but pleasant.

36. *Act the parrot.*—The player condemned to this penance must go round the room, saying to every one of the company—"If I were a parrot, what would you teach me to say?" No end of ridiculous things may be suggested, but the rule is that every answer shall be repeated by the parrot before putting another question.

37. *Make your will.*—The victim in this case is commanded to say what he will leave as a legacy to every one of his friends in the room. To one he may leave his black hair, to another his eyebrows, to another (perhaps a lady) his dress coat, to another his excellent common sense, to another his wit, and so on until every one in the room has been remembered.

38. *Spell Constantinople.*—This trick, as most people are aware, consists in calling out "No, no!" to the speller when he has got as far as the last syllable but one. Thus he begins:—"C-o-n con, s-t-a-n stan, t-i ti." Here voices are heard crying "No, no!" which interruption, unless the victim be prepared for it, may lead him to imagine that he has made a mistake.

39. *The natural historian.*—Go to the first player, and ask him to name his favourite animal. Whatever animal he may mention, you must imitate its cry as loudly as you can. You then ask the second player to do the same, and so on until you shall have imitated all the animals mentioned, or until the company shall declare that you deserve to have your forfeit returned to you.

40. *The blind dancers.*—Among players who are not anxious to prolong the ordeal of forfeit crying any longer than is necessary, the following method of redeeming several forfeits at once may be acceptable:—Eight victims are chosen to be blindfolded, and while in this condition are requested to go through the first figure of a quadrille.

41. *The cats' concert.*—This is another method of redeeming any number of forfeits at once. The players who have their forfeits to redeem are requested to

place themselves together in a group, when, at a given signal from the leader, they all begin to sing any tune they like. The effect, as may well be imagined, is far from soothing.

42. *Spelling backwards.*—Spell some long word, such as hydrostatics, &c., backwards.

GIANT.

The wonderful performance known as the Giant is accomplished by the united efforts of two gentlemen, one of whom takes his position on the shoulders of the other, sitting of course with one leg on each side of his companion's neck. Cloaks, rugs, or coats of any description are then arranged round the two figures in order to hide the real state of things, so that when the Giant makes his appearance nothing is to be seen but one huge figure. The lower gentleman who supports his friend is expected to do little more than patiently to carry his burden, though he may be called upon to exert himself a little in the way of dancing should the Giant feel so inclined. The talking and gesticulating business all devolves upon the gentleman perched aloft, who may wear a mask, paint his face, or do anything else of the kind, to avoid being identified by the company.

THE GIRAFFE.

A very good imitation of a Giraffe may be contrived, on the same principles as those adopted in constructing the Baby Elephant. Provided with an animal's head as nearly like that of a Giraffe as possible, no more difficulty need be feared. First of all, the head must be fastened to the end of a long stick. One of two performers must then hold the stick aloft while his companion, standing close behind, must place himself in a stooping position, so as to make the outline of his own person like that of the lower part of the Giraffe's body. The long stick will of course form the neck of the animal, and the first performer will form the front part of the body. A cloth is then pinned round the stick and round the bodies of the two performers, leaving the legs, of course, to represent the legs of the Giraffe. A rope tail must be stuck in by some means or other, and if cleverly managed, it is astonishing what an excellent imitation of the real animal can thus be manufactured.

THE GRAND MUFTI.

One person is appointed to have the dignity of Grand Mufti conferred upon him, which means that, whatever ridiculous action he may choose to perform, that is preceded by the words, "Thus says the Grand Mufti," every one else must follow his example. Nothing that he does, however, unaccompanied by these words, is to be regarded; he may laugh, sneeze, throw up his arms, or do anything else equally absurd, no one must imitate what he does, unless he has uttered the words, "Thus says the Grand Mufti." In order to lead the company astray, and that more forfeits may be paid, the Mufti will no doubt occasionally alter the order of the words, or change them in some way; but all must be on the alert, and remain perfectly silent and motionless, whatever the Mufti either says or does, unless he has been pleased in the first instance to utter the proper words in their right order.

HANDS.

In this game the company generally divides into two parts, half being players, while the rest do the work of guessing. A thimble is then produced by one of the party, or something equally small, that may be easily held in the hand. Seated by the side of the table the players begin passing on the article from hand to hand. When the working has been done sufficiently, the closed

hands are all placed on the table for the opponents sitting opposite to guess in succession whose hand holds the treasure. As soon as the hiding-place is discovered, the opposite side take their turn.

"HE CAN DO LITTLE WHO CAN'T DO THIS."

This simple game has been a puzzler to young people many and many a time. With a stick in the left hand the player thumps on the floor, at the same time saying, "He can do little who can't do this." Then, passing the stick into the right hand, he gives it to the next person, who, if unacquainted with the game, will, no doubt, thump with the right hand. Of course, it is most natural to use the right hand for everything, consequently few people suspect that the secret of the game lies in simply taking the stick with your right hand when it is passed to you, but knocking with your left.

HISS AND CLAP.

In this game, the gentlemen are all requested to leave the room, when the ladies take their seats, leaving a vacant place on the right side of every one for the gentlemen of their choice. Each gentleman in turn is then summoned, and asked to guess which lady he imagines has chosen him for her partner. Should he guess rightly he is allowed to take his seat by the lady who has chosen him, while the company loudly clap hands, in proof of their congratulations on his success; but should he guess wrongly, he will be only too glad to disappear from the scene, so loud will be the hisses of his friends.

"HOT BOILED BEANS."

In this game some small article is to be hidden, the player who has to find it being sent out of the room while the hiding is being effected. This being done, the invitation, "Hot Boiled Beans and Bacon, make haste and come to supper," is given, upon which the searcher returns to the room and begins to hunt for the hidden article. The progress of the player is usually announced by assuring him that he is "very cold," "cold," "warmer," "warm," "hot," "very hot," or "burning," according as he is far from or near to the article to be discovered.

HOT COCKLES.

A game not unlike Shadow Buff is that known by the peculiar title of Hot Cockles. A handkerchief is tied over the eyes of one of the company, who then lays his head on a chair, as if he were about to submit to the punishment of being beheaded, and places his hand on his back with the palm uppermost. Any of the party come behind him and give him a slap on his open hand, he in the meantime trying to discover whose hand it is that strikes.

HOUSE FURNISHERS.

In this game the company are to imagine themselves a number of hosts and hostesses who are expecting the arrival of some friends, for whose reception they are totally unprepared, as far as provisions and household arrangements are concerned. Accordingly, each one must volunteer to set out immediately, in order to procure some particular article. First of all, the rooms must be furnished with tables, chairs, beds, bedsteads, curtains, carpets, and fire-irons; then knives, forks, and crockery of every kind must be obtained; and lastly, a good supply of provisions—meat, wine, ale, fruit, vegetables, sugar, coffee, tea —indeed, everything that would conduce to the comfort of the coming visitors. Every made article must come direct from the place where it has been manufactured, as must also the articles of produce from their native soil.

"HOW DO YOU LIKE YOUR NEIGHBOUR?"

The company must seat themselves round the room, leaving plenty of space in the middle for passing to and fro. One person left standing then begins the game by putting the question, "How do you like your neighbour?" to any one he pleases. The answer must be either "Not at all" or "Very much." Should the reply be "Not at all," the lady or gentleman is requested to say what other two members of the company would be preferred instead as neighbours, when the new neighbours and the old must immediately change places. During the transition the questioner may endeavour to secure a seat for himself, leaving out one of the four who have been struggling for seats to take the place of questioner. When the reply "Very much" is given, every one in the room must change places. The questioner, therefore, will easily find a seat for himself, and the person left standing must take his place as interrogator.

"HOW, WHEN, AND WHERE?"

In this game, like the last, a word is chosen by the company, containing as many meanings as possible, the person who has volunteered to be the questioner having previously gone out of the room. On being recalled, the person who has been out begins by asking each of his friends how they like it.

Supposing the word "cord" to have been chosen, the first player might answer *slight*, the next *sweet*, meaning *chord*, the next *loud*, the next *strong*, and so on until all have said *how* they liked it. The questioner then recommences his interrogations at the first player by inquiring "*When* do you like it?" Replies to this question something like the following may be given:—"When I am preparing to take a journey;" "When I am in church;" "When I am driving;" "When I feel musical." Then to the last question—"Where do you like it?" the company may reply—"In a piano;" "In the garden;" "Not round my neck;" "Always at hand," &c. No doubt long before all the questions have been answered the word that has been chosen will have been discovered.

HUNT THE RING.

The game of Hunt the Ring is perhaps better liked than Hunt the Slipper, on account of its being in the estimation of most people more convenient and manageable. Either a ring or a small key may be used for the purpose. Whichever it is, a string must be passed through it, and the ends fastened in a knot, forming thus a circular band. The company then stand in a circle, allowing the string to pass through the hands of each person, and enabling every one to slide the ring easily along from one to the other. The object of the player standing inside the circle is to stop it in its progress, which, in most cases, he finds a rather difficult task. The game is also frequently played without any string, when every one tries, of course, to pass the ring round very rapidly, without being detected by the hunter.

HUNT THE SLIPPER.

This surely must be one of our oldest games, and one, no doubt, that our grandmothers and grandfathers played at when they were children. The players all seat themselves, like so many tailors, on the floor in a ring, so that their toes all meet. A slipper (the smaller the better) is then produced, and given by the person outside to one sitting in the circle, with instructions that it must be mended by a certain day. Finding it not finished at the time appointed, the pretended owner declares that he must have it as it is, and thereupon commences the hunt. How it is carried on is no doubt too well known to need further explanation.

HUNT THE WHISTLE.

This game is always successful, and a source of very great amusement if only some one ignorant of the secret can be found who will volunteer to act as hunter. Such person is first requested to kneel down while some lady goes through the ceremony of conferring upon him the order of knighthood. During the process, the whistle, attached to a piece of ribbon, is pinned to the coat of the newly-made knight. He is then told to rise and go in quest of the whistle, which is in the possession of one of the party. The hunt now begins, the players all trying to deceive their victim in every way imaginable, and to make him think that they are passing the whistle from one to another. On every possible occasion, of course, the whistle should be sounded, until the deluded knight has made the discovery that the object of his search is fastened to himself.

"I APPRENTICED MY SON."

The shortest way of describing this game will be to give an illustration of the manner in which it is played. John: "I apprenticed my son to a grocer, and the first thing he sold was half-a-pound of C."

Nellie: Coffee?—No.
Sam: Cocoa?—No.
Tom: Cayenne Pepper?—No.
Edith: Chicory?—Yes.

Edith being the guesser of the right article, is entitled to be the next to apprentice her son. One guess only in turn is allowed to each player.

"I LOVE MY LOVE."

"I Love my Love" is played alphabetically, like "Cupid is Coming," though more ingenuity is required in it, simply because a number of words, instead of one adverb only, have quickly to be conjured up. In order to show clearly how the game is played, we will imagine ourselves to be the first of the players, who would have to proceed in a manner something like the following:—"I love my love with an 'A,' because she is amiable; I hate her with an 'A,' because she is arrogant. I took her to the sign of the Angel, and treated her to Apples and Apricots. Her name is Annie, and she comes from Australia." The next player takes "B," the next "C," and so on, until the whole of the alphabet has been gone through.

This simple game must be one of no recent invention if the tale be true told by Mr. Foote, the celebrated wit. He narrates that one day the Ladies Cheere, Fielding, and Hill were amusing themselves by playing at the children's game of "I love my love." Lady Cheere began by saying, "I love my love with an N, because he is a 'Night'" (Knight); Lady Fielding followed with, "I love my love with a G, because he is a 'Gustus'" (Justice); and Lady Hill added, "I love my love with an F, because he is a 'Fizishun'" (Physician). So much for the spelling powers of the ladies in the olden times.

"JACK'S ALIVE."

No one at all inclined to be slow in their movements need offer to take part in the game of "Jack's Alive," for quickness and promptitude of action are indispensable to its success. A piece of paper, or, better still, a long piece of firewood, is put into the fire until it is in a blazing condition when taken out. The first player, blowing out the flame, passes it to his neighbour, saying, "Jack's alive." It is then passed on to the next, and to all the

company in succession, each one trying to get rid of it before the spark has died out. Every one to whom it is offered must take it immediately the words "Jack's alive" are uttered, or a forfeit must be paid; and the one in whose hands Jack really expires must produce a forfeit. In some cases boys have actually been known, when playing at this game, to improve each other's appearance by marking black moustaches and eyebrows, &c.; but as such proceedings have nothing whatever to do with the real "Jack's Alive," we feel sure that none of our readers will ever practise this foolish habit.

THE JOLLY MILLER.

The Jolly Miller is a game that may be played either in the open air or in the drawing-room, therefore it may be allowed to take its place among the list of round games. Not being generally considered, however, one of the most refined of recreations, a good large empty room, or a servants' hall, will be quite as suitable for its performance as the drawing-room. Each gentleman chooses a lady for a partner, excepting one who may be kind enough to volunteer to be the miller. This solitary one takes his stand in the middle of the room, while his companions in couples arm in arm walk round him singing the following lines:—

"There was a jolly miller who lived by himself.
As the wheel went round he made his wealth;
One hand in the copper and the other in the bag,
As the wheel went round he made his grab."

At the word "grab" every one must change partners, and while the transition is going on the miller has the opportunity given him of securing for himself one of the ladies. Should he succeed in doing so, the one necessarily left without a partner must take the place of the Jolly Miller, when he, like his predecessor, must occupy his lonely position until he is fortunate enough to steal a young lady from one of his friends.

JUDGE AND JURY.

The first thing to be done in this game is to select a judge and three jurymen. A piece of paper is then given to each of the remaining company, who, after due consideration, must write down the name of some one in history, the incidents of whose life they recollect sufficiently to be able to narrate. All having made their selection, the papers are presented to the judge, who calls upon one after another to submit to an examination. Supposing the first player to have chosen Guy Fawkes, he would be asked in what year he was born, in whose reign, to what country he belonged, what he did to make himself remarkable, what great men were his contemporaries, and anything else that might occur to the judge. No one, of course, with a superficial knowledge of history should accept the position of judge, nor yet that of juryman. If agreeable to the company, living characters may be personified, still historical ones are generally the most interesting, and it is astonishing how much instruction as well as real amusement may be drawn from the game.

THE MAGIC ANSWER.

It is necessary that this game should be understood by two of the company who mean to take the lead in it, and that an agreement should be made between them as to what course to pursue. One of these leaders goes out of the room while the rest of the company choose a word for him to guess on his return. The agreement made is that the word thought of shall be named immediately after the mention of anything with four legs. Therefore the conversation

carried on between the two actors in the ceremony would be something like the following:—

Q. "Was the word thought of a tree?"
A. "No."
Q. "Was it a book?"
A. "No."
Q. "Was it a canary?"
A. "No."
Q. "Was it the Queen?"
A. "No."
Q. "Was it a river?"
A. "No."
Q. "Was it a rabbit?"
A. "No."
Q. "Was it a purse?"
A. "Yes."

MAGICAL MUSIC.

This is a game in which music is made to take a prominent part. On one of the company volunteering to leave the room, some particular article agreed upon is hidden. On being recalled, the person, ignorant of the hiding-place, must commence a diligent search, taking the piano as his guide. The loud tones will mean that he is very near the object of his search, and the soft tones that he is far from it. Another method of playing the same game is for the person who has been out of the room to try to discover on his return what the remainder of the company desire him to do. It may be to pick up something from the floor, to take off his coat, to look at himself in the glass, or anything else as absurd. The only clue afforded him of solving the riddle must be the loud or soft tones of the music.

THE MAGIC HATS.

Though the following trick cannot exactly be designated a Round Game, it may be performed by one of the company with great success during an interval of rest from playing. The performer begins by placing his own hat, along with another which he has borrowed, on the table, crown upwards. He then requests that the sugar-basin may be produced, from which on its arrival a lump is selected and given to him. Taking it in his fingers he promises, by some wonderful process, that he will swallow the sugar, and then, within a very short time, will let its position be under one of the two hats on the table, the company may decide which hat it shall be. It is generally suspected that a second lump of sugar will be taken from the basin, if it can be done without observation, consequently all eyes are fixed upon it. Instead of that, after swallowing the sugar the performer places the selected hat upon his own head, thus, of course, fulfilling his undertaking.

THE MAGIC WAND.

This being a game of mystery, there is not only a peculiar charm attached to it on that account, but it can also be made exceedingly attractive by the voluntary artistic movements of the performer. As in the Resting Wand, not only the leader must understand the game, but one of the company also must be in league with him, so that the two may understand each other, and work together. The person thus acting with the leader announces to the company that he will retire while a word is fixed upon, to be written on the floor when he returns by means of the magic wand. This done, a word is chosen, the person who retired is summoned, and the performance commences. The leader then begins by flourishing his wand in the air, and imitating as much as possible the tricks of a conjurer. He also makes an appearance of

writing on the floor, at the same time speaking to his friend in short sentences. The letter at the beginning of the first sentence must be the first consonant of the word that has been chosen by the company, the second consonant must be at the beginning of the second sentence, and so on; the vowels occurring between being expressed by thumps on the floor with the wand. "A" is expressed by one thump, "E" by two thumps, "I" by three, "O" by four, and "U" by five thumps. One good decided thump at the end signifies that the word is complete.

An illustration will, perhaps, best explain our meaning. We will suppose the word *Christmas* to have been chosen. If so, the performer might first begin by waving his stick aloft, then he must commence writing, as if with great care, on the ground, at the same time remarking, "*C*ome quickly, fellow-worker, and prepare for thy duty." Here must be a slight pause, followed by the second sentence. "*H*ow difficult thy task will be, I dare not tell." Another pause, then the third sentence. "*R*emember, nothing can be really well done without labour." We have now got C H R. *I* being the next letter, is represented by three loud thumps with the stick. The conjurer here, assuming a puzzled air, might observe, "*S*urely we shall not be baffled." A pause, and then, "*T*rust me, I will help all I can." After another pause, "*M*ark my wand with care." The letter *A* coming now, one good thump is given on the floor; then, with the words "*S*peak quickly, friend, say the word," followed by one good thump, the mysterious business is concluded, the accomplice, no doubt, easily detecting that *Christmas* was the word chosen.

"THE MINISTER'S CAT."

This is a game that is played alphabetically, in a manner somewhat resembling "Cupid is coming" and "I love my love." The first player begins by saying, "The minister's cat" is an "ambitious cat," the next an "artful cat," and so on, until all have named an adjective beginning with A. The next time of going round the adjectives must begin with B, the next time C, and so on until the whole of the alphabet has been gone through.

MIXED-UP POETRY.

A great amount of fun may be obtained from this game of mixing up poetry, which is nothing more than selecting lines from different authors, and arranging them so as to make rhyme. The specimen below, prepared by Kitty Carrol, will illustrate our meaning:—

There was a sound of revelry by night,
Away down south where I was born;
Let dogs delight to bark and bite,
Cows in the meadow and sheep in the corn.

A chieftain to the Highlands bound,
His father's hope, his mother's joy,
Found something smooth and hard and round,
John Brown's little Indian boy.

Man wants but little here below,
Oats, peas, beans, and barley;
This world is all a fleeting show,
Over the water to Charley.

There is a calm for those who weep
In famous London town;

Little Bo Peep she lost her sheep—
The bark that held a prince went down.

John Gilpin was a citizen
From India's coral strand;
Far from the busy haunts of men
There is a happy land.

Hark from the tombs a doleful sound;
Dear, dear, what can the matter be?
Shake the forum round and round,
Come to the sunset tree.

MUSICAL CHAIR.

It is no use attempting to play this game in anything but a good-sized room; and, if possible, chairs that may be easily moved and not soon broken should be chosen. Supposing there are fifteen players, fourteen chairs must be placed in the middle of the room, every alternate one having the seat the same way, and upon these the players must seat themselves. One person, therefore, is left standing. The music then begins, when the owners of the seats all march round until the music stops, which it is generally made to do unexpectedly; at this instant each person tries to secure a chair. Necessarily one player is left without a seat; he is considered *out*, and, in addition, he must pay a forfeit. One of the chairs is then taken away, and the game proceeds, a chair being removed every time the music stops. One unfortunate person is always left out in the cold, until at last one chair is struggled for by the two remaining players, and the successful one of these is considered to have earned the right to pronounce judgment on such as have had to pay forfeits.

"MY MASTER HAS SENT ME UNTO YOU."

No better game than this can be chosen by those who are partial to a little gentle exercise. Sitting in order round the room, the first player begins by saying to his neighbour, "My master has sent me unto you," at the same time working away with the right hand as if hammering on his knee. The person to whom this remark is made must reply "What to do?" In answer to which the first player says, "To work with one as I do." The second player, then working in the same way, must turn to his neighbour on the left, and carry on the same conversation with him, and so on, until every one in the room is working away with the right hand. The second time of going round the order is given to work with two hands; after that with one foot as well, then with two feet, and last of all with the head. Should any one be detected not keeping both feet, hands, and head in constant motion while the game is going on, a forfeit can be demanded.

NOUNS AND QUESTIONS.

See "Crambo."

THE OBJECT GAME.

The party first divides itself into two equal parts. One person from each side is chosen to go out of the room, and, after consulting together, they fix upon any object they like for the rest to guess. The company then seat themselves in two distinct circles, sufficiently apart to prevent the remarks made in one circle from being overheard by those in the other. The two representatives are now summoned, and requested to take their places, one in each group, when a race begins as to which group shall first find out what object of thought has been fixed upon. The rule is that the number of questions asked

should be limited to twenty, though in many cases it is impossible to adhere to this restriction; while, on the other hand, the object is frequently guessed before the whole twenty questions have been asked. No restriction is placed upon the objects to be thought of—a drop of water, a ray of light, a crab's claw, a nail in the boot of some great man, or anything else may be chosen. The object of the game is, of course, to make the guessing as difficult as possible, so that the struggle as to who shall be the winners may be a hard one.

THE OLD SOLDIER.

The game of Old Soldier, though unmistakably an old one, is always welcome, especially to the little people. One of the company stands up and personifies for the time the character of an old soldier, who is destitute, ragged, and hungry. He goes round the room asking each one in turn for relief, the rule being that in the answers given to him the words "Yes," "No," "Black," or "White" must not be mentioned, neither must any hesitation be allowed. Want of promptness in a reply must be atoned for by the payment of a forfeit, just as much as would the mention of one of the forbidden words.

ORANGES AND LEMONS.

Two of the company, one supposed to be an Englishman and the other a Frenchman, stand face to face, holding each other's hands so as to form a kind of bridge for the rest to pass under one by one. As the company pass under the bridge, the couple holding hands sing the following well-known rhyme:—

"Oranges and Lemons,
Say the bells of St. Clement's.
You owe me five farthings,
Say the bells of St. Martin's.
When will you pay me?
Say the bells of Old Bailey.
When I grow rich,
Say the bells of Shoreditch.
When will that be?
Say the bells of Stepney.
I'm sure I don't know,
Says the great bell of Bow.
Gay go up and gay go down
To ring the bells of London Town."

Just as the last player reaches the bridge, the bridge-holders utter the words—

"Here comes a candle to light you to bed,
And here comes a chopper to chop off your head."

At the same time keeping the last player a prisoner. The captive is then asked whether he will be English or French, and according to his decision he is placed behind either the Frenchman or the Englishman. Going round to their original starting place, the company again all pass under the bridge, while the rhyme is again being sung, the last one in the file, like his predecessor, being also detained and made a prisoner, and being compelled, too, to choose which country he will fight for. Thus the game proceeds until all have, one by one, been captured, and consequently two long lines have been formed of Englishmen and Frenchmen. The grand conclusion consists in these two powers vieing with each other as to which is the stronger, the test being that those who can pull their opponents from their position have won the game.

ORIGINAL SKETCHES.

Each person must be supplied with paper and pencil. At the top of the paper a small sketch is then drawn by every one, representing some historical incident, either from English or foreign history, or any other subject chosen. The proper way is for the subject to be announced as soon as the papers are delivered, but, if preferred, no restriction of any kind need be placed upon the artists; all may draw whatever they like. We need not remark that the latter method renders the guessing business a much more difficult affair. On the sketches being completed, each player passes his paper to his left hand neighbour, who, after closely examining it, writes down at the bottom of the paper what he imagines the drawing is meant to represent. The paper is then folded over so as to conceal the writing, and passed on again to the left, every player examining each sketch as it reaches him, and putting down what he thinks it is intended for; but on no account must any one look at what has already been written. As soon as the sketches have been scrutinised and pronounced upon by every player, they are collected, and the various opinions are read aloud.

"OUR OLD GRANNIE DOESN'T LIKE TEA."

After being seated in order, the first player announces the fact that "Our old Grannie doesn't like Tea." The person sitting next inquires what it is the old lady likes in preference, the answer to the question, if right, will name some article in which the letter T does not occur. For instance, if Grannie can't eat potatoes, or carrots, or vegetables, she may still be passionately fond of peas and beans and cauliflowers. Coffee and cocoa, too, she is able to drink, although tea has the effect of giving her indigestion and making her frightfully ill.

PAIRS.

Great fun may be extracted out of this game, and it is admirably adapted to boys who (as most of us know) seem to take an intense delight in making each other appear ridiculous. Each gentleman is requested to choose a partner for himself. Should ladies be among the company, it is needless to say that the game will be all the more interesting, especially if there be a sufficient number to provide a lady for each gentleman. One gentleman alone, who personates a lawyer, walks up and down the room in front of the various couples, asking questions of any one he pleases. The answers to his questions must be answered, however, not by the person addressed, but by his or her partner. It may, therefore, be easily imagined what inappropriate replies may be given. For instance, the lawyer may ask a lady what is her favourite occupation. The lady's partner, who must answer the question while she herself remains perfectly silent, may say "dressing dolls," "cricketing," "playing leap-frog," or anything else equally wide of the mark. The lady must patiently hold her tongue, or incur the penalty of paying a forfeit. Those who feel themselves libelled, however, by the remarks made about them by their partners, have the satisfaction of knowing that they will most likely have the opportunity of retaliating before the game is over, because when their turn comes to answer the questions addressed to their partners they can give tit for tat.

PERSON AND OBJECT.

Two of the company leave the room together, and after due consultation agree to think of some particular person, either historical or otherwise, and about whom they shall be prepared to answer any question which may be put to them by their friends. Not merely, however, as in other games, is some particular person

thought of, but also something belonging to him ; for instance, part of his dress, his favourite dog, his friend, or perhaps some peculiarity by which he is so well known that it has actually become part of himself; and on returning to the room, one of the two who have been absent must represent the person, and the other the object. In turn they must then submit to be questioned by the company, who will alternately address themselves, first to the person, then to the object. Supposing Mr. Gladstone to be the person fixed upon, his axe might be chosen for the object, or Cromwell and his wart, or Lord Beaconsfield and his little curl. While the questioning is going on, the person must not volunteer any information relative to the object, neither must the object give any light relative to the person; each must accurately but briefly speak for himself alone until the company succeed in guessing who and what have been the subject of thought.

THE PORK-BUTCHER.

This game is very much like that of the Spanish Merchant, the only difference being that instead of the players representing themselves as Spanish merchants, they carry on for the time the business of pork-butchers. The first player begins the game by saying, "I have just killed a pig, and shall be glad to sell portions of it to any of you. What part will you take?" he continues, addressing his right-hand neighbour. The trick of the game is that whatever part the purchaser shall choose, the corresponding part on his own person must, as he names it, be touched by him.

POSTMAN'S KNOCK.

This game, sometimes used as a forfeit, is played in the following manner:— First of all, some one is stationed at the door, inside the room, to answer the repeated knocks that will be made. Another of the company begins the game by going out of the room, and presently making himself heard outside as postman, by giving a double knock. On the door being opened he is asked for whom he has a letter, and how many pennies the owner will have to pay for it. The person to whom the imaginary letter is addressed must then go outside the room, and give the postman his fee, not in pennies, but in kisses, after which he must take his turn as postman.

PROVERBS.

In choosing a proverb for this game, the simpler ones will be found the best, as those with long, prominent words are difficult to introduce. One of the company having retired, a proverb is fixed upon. The absent one is then called in, when he at once begins by asking a question of each of the company, the first one of whom must mention in his reply the first word in the proverb; the second player must mention the second word, and so on, until all the words have been brought in. Sometimes when the company is large, the proverb is repeated twice in the same round, though when this is done the person who is guessing should be told of the arrangement. As soon as the proverb is discovered, the person whose word gave the clue to the mystery must be the next guesser.

THE QUAKERS' MEETING.

Those of the company who wish to play arrange themselves in a straight line on the floor, all kneeling on the right knee, while on the other knee they must have their hands resting and twist their thumbs. Their countenances must all wear a very solemn, woeful appearance; indeed, the rule is that should even a smile be detected on the countenance of any one a forfeit can be demanded. The following conversation is then carried on, each sentence of which, both question and

answer, must be repeated in turn by every one of the players—all remembering that the utmost gravity must be sustained throughout:—

"Well, friend, and how art thou?
Hast thou heard of Brother Obadiah's death?"
"No. How did he die?"
"With one finger up, (The player must here cease twisting his thumbs, and hold up the forefinger of the right hand).
With one eye shut, (Here he must shut the left eye).
And shoulder all awry."
"How did he die?"
"In this way."

When the conversation reaches this point the player at the top of the row gives his neighbour a good strong push, which in time has the effect of precipitating all the players on the floor, and thus turning the solemn meeting into a very uproarious one.

THE RESTING WAND.

It is necessary in playing the Resting Wand that at least two people should be acquainted with the mystery attached to it, and that they should make an arrangement with each other beforehand to understand each other's movements. One of these two persons is blindfolded, and placed with his back to the company, while his companion, with a staff in his hand, stands facing them. The latter of the two then begins an animated conversation with his friends, trying when talking to them to make frequent mention of their names. Stopping occasionally, he touches some one with the wand, saying at the same time to his friend, who is blindfolded, "On whom does the wand rest?" Strangers to the game will not all at once perceive that the wand is always made to rest on the person who was the last but one to speak, and that it is on account of this arrangement that the blinded person is able to mystify his friends by answering correctly the question, "On whom does the wand rest?"

RETSCH'S OUTLINES.

To those at all skilled artistically great fun may be extracted in the following manner:—Each person must be provided with a piece of paper and a pencil. Upon every paper the owner then scribbles a crooked or straight line of any description and passes it on to the right-hand neighbour. All are then expected to make the line on their paper the foundation for a little picture of some kind; and although very often the results are exceedingly absurd, it is possible on the other hand for pretty little sketches to be thus produced. The original outline must be drawn very thickly to distinguish it from the rest of the figure, as in the woodcut.

RETSCH'S OUTLINES.

THE REVIEWERS.

Each player is provided with a piece of paper, on the top of which must be written by every one the title of some book; a real title may be chosen or an imaginary one. The papers must then all be folded down, so that no one but the writer may know what is concealed underneath, and passed on to the left neighbour. Below the fold a second title must be added, the paper again folded down, and again passed on to the left. A motto of some kind must come next, or a piece of poetry; and, lastly, two or three opinions of the press. It perhaps might be as well to observe that the great charm of the game consists in every contributor being ignorant of what has previously been written, therefore, the honour of all is depended upon not to look under the folds. A collection of the papers is then made, and they are read aloud; the results being something of this description:—

A FEW BRIGHT SPOTS IN HISTORY;

OR, THE MANX CAT.

BY A. WISEACRE.

"A thing of beauty is a joy for ever."

"We would strongly recommend this new and valuable work to all lovers of geology, as one of the greatest helps they could possibly procure."—*Morning Chronicle.*

"No gentleman's library will be complete until this gem of literature has its place on one of the book-shelves."—*Weekly Gazette.*

THE WILD MAN OF THE WOODS;

OR, LOVE IN A COTTAGE.

BY SAM THE NEWSMAN.

"England, with all thy faults I love thee still,
My country!"

"It would be useless recommending this book for perusal to any one not gifted by nature with the highest of intellectual powers; no ordinary book could appreciate its hidden depth of meaning."—*Westfield Review.*

"A harmless little book, well adapted for children. There is nothing to complain of in its moral tendency."—*Cornwall Leader.*

JOHN AND HIS TWIN BROTHER;

OR, LIFE IN THE ARCTIC REGIONS.

"Be good, sweet maid, and let who can be clever;
Do lovely things, not dream them, all day long."

"We have read this book with intense interest, and cannot speak too highly of it as a work of art."—*Working Man's Friend.*

"An invaluable book for young housewives."—*Liverpool Guardian.*

RHYMES.

This game is one that even very young children can understand. One of the company thinks of a word rhyming with another word which he mentions. The aim of the party then is to guess what the word thought of can be. The rule is that no one should give a name to what they guess, but describe it instead, and each of the company in turn is entitled to a question. Should the word thought of be "bag," rhyming with "rag," the questions must be put thus:—

"Is it a necessary part of a boot-lace?"
"No, it is not a tag."
"Is it the name of a horse?"
"No, it is not a nag."
"Is it the name of an elegant horned animal?"
"No, it is not a stag."
"Is it useful to schoolboys and girls?"
"Yes, it is a bag."

RULE OF CONTRARY.

Almost any number may play at this game if, instead of being supplied with a pocket-handkerchief, as is generally the case, a small tablecloth be used instead. All stand round, and each person takes hold of the cloth with one hand. One person acting as leader, while holding the cloth with the left hand, pretends with the right hand to make mysterious characters on the cloth, at the same time pronouncing the following rigmarole:—"Here we go round by the rule of contrary. When I say 'Hold fast,' you must let go. When I say 'Let go,' you must hold fast." Then crying either "Let go" or "Hold fast," the party must do exactly contrary to what they are told; any one who should fail to do so must pay a forfeit.

RUSSIAN GOSSIP.

This game is quite as interesting, and perhaps a little more modern than many of those that have been so long established. First of all, the young people take their seats next each other in a circle. The one at the end then relates to his neighbour some little incident, a piece of news he has heard, an anecdote, or anything else that may occur to him. The neighbour then relates it to the next person, who relates it to his neighbour, and so on until every one of the party has heard the story. The last person who has been communicated with then repeats what has been told him, and very amusing it generally is to find how totally unlike the original the incident has become, after being cropped and added to by the different narrators.

THE SCHOOLMASTER.

Among stirring games one that is always a success when played with energy is that called The Schoolmaster. The one of the party who volunteers to be master of the ceremony places himself in front of his class, who are all seated in a row. If agreeable, he can examine his subjects in all the different branches of education in succession, or he may go from one to the other indiscriminately. Supposing, however, he decides to begin with natural history, he will proceed as follows:—Pointing to the pupil at the top of the class, he asks the name of a bird beginning with C. Should the pupil not name a bird beginning with this letter by the time the master has counted ten, it is passed on immediately to the next, who, if successful, and calls out "Cuckoo" or "Crow," &c., in time, goes above the one who has failed.

Authors, singers, actors, or anything else may be chosen, if the schoolmaster should think proper, as subjects for examination; but, whatever may be selected, the questions must follow each other with very great rapidity, or the charm of the game will be wanting.

SHADOW BUFF.

This game, if well played, may be productive of much merriment. A large white sheet is first hung securely on one side of the room, and on a table some distance behind a very bright lamp must be placed. All other lights being extinguished, one of the party takes a seat on a low stool between the lamp and the sheet, but nearer the latter than the former. One after another the company pass behind him, their shadows of course falling upon the sheet as they pass. It is much more difficult than most people would imagine to guess the original from the shadow, especially as in this game it is allowable for the players to disguise themselves to some slight extent. Gestures of any kind may be practised, masks may be worn, false noses, or anything else of the kind, to render the work of the guesser more difficult, for this always tends very considerably to add to the general fun.

SHOUTING PROVERBS.

A game that is much more speedily despatched, and much more boisterous than the ordinary game of Proverbs, is this one called Shouting Proverbs. A proverb having been selected, one word of it is given to each of the company, which he must shout clearly and distinctly when told. The person to whom the proverb is unknown then stands as near the company as they will permit him, while he says the words "Charge! Present! Fire!" As soon as he utters the word "Fire!" the party all shout their words together, and from this confusion of sounds he is expected to guess the proverb. Generally the shouting has to be repeated many times before the proverb can be detected.

"SIMON SAYS."

In this game an imaginary Simon is the presiding genius, and the orders of no one but Simon are to be obeyed. The leader of the company generally begins by saying, "Simon says, 'Thumbs up,'" when every one must immediately obey the command of Simon or incur the penalty of paying a forfeit. Simon may then say, "Wink your left eye," "Blow your nose," "Kiss your neighbour," or anything equally absurd. Whatever Simon says must be done. No command, however, not prefaced by the words "Simon says" is to be regarded. With the idea of winning forfeits, the leader will endeavour to induce the company to do certain things not authorised by Simon—indeed, the fun of the game consists in every one doing the wrong thing instead of the right one, and in having a good collection of forfeits.

THE SPANISH MERCHANT.

After seating themselves in order round the room the first player begins by saying to his neighbours, "I'm a Spanish merchant." The neighbour then replies, "What do you sell?" This question the first player responds to by naming any article, which at the same time he must touch. For instance, should he say he sells gold, he must unobservedly touch some gold article—a piece of money, a gold ring, a breast-pin, or anything else of gold. Silk, cloth, linen, carpets, boots, glass, indeed any conceivable thing, may be articles of merchandise; the only thing to be remembered is that whatever is chosen must be touched.

THE SPANISH NOBLEMAN.

The company arrange themselves in a long straight line at one end of the room, excepting one person, who is to be the nobleman, and he must take his place at the other end of the room. Advancing to his friends, the nobleman must then sing the following lines:—

"I am a nobleman from Spain,
Coming to court your daughter Jane."

To which the rest reply:—

"Our daughter Jane is yet too young,
She has not learnt her mother's tongue."

The nobleman replies:—

"Be she young or be she old,
For her beauty she must be sold;
So fare you well, my ladies gay,
I'll call again another day."

The company then advance singing:—

"Turn back, turn back, you noble lord,
And brush your boots and spurs so bright."

Whereupon the Spanish Nobleman replies, with something of rebuke in his tone:—

"My boots and spurs give you no thought,
For in this land they were not bought,
Neither for silver nor for gold.
So fare you well, my ladies gay,
I'll call again another day."

All then advance, saying:—

"Turn back, turn back, you noble lord,
And choose the fairest in your sight."

The nobleman, fixing upon—supposing we say Kitty—then says:—

"The fairest one that I can see,
Is pretty Kitty: come to me."

The couple go back hand in hand rejoicing. The whole performance is then recommenced, but the second time, instead of only one nobleman two noblemen advance, and the rigmarole is gone through again, ending at last in another companion being induced to join the little band of noblemen. Thus the game is carried on, until in the end all have gradually been won over to the opposite side.

SPELLING BEE.

Not long ago the excitement about Spelling Bees was very great. Both publicly and privately these entertainments were held for a very considerable period; indeed, none of us felt sure on leaving our homes whether we should not be called upon before our return to spell no end of hard-sounding words that, hitherto, we had scarcely heard of or seen. Consequently, the dictionaries were all in demand, and young people, instead of giving all their time to light literature, might have been seen privately hunting up such words as Phthisical, Æsthetics, Dithyrambic, Isosceles, and others equally difficult, in order that they might not be disgraced as bad spellers. Now the rage has subsided, though no doubt the good produced by the Spelling Bees is still to be felt. As a Round Game, the Spelling Bee is conducted much the same as "The Schoolmaster," elsewhere described. The company take their places as if in class, going up or down as they acquit themselves creditably in the estimation of their master. The words must of course be made difficult or easy, to suit the capacities of the spellers. There would be no fun in exposing to general ridicule the ignorance of a boy or girl whom illness may have made more backward in knowledge than his or her schoolfellows.

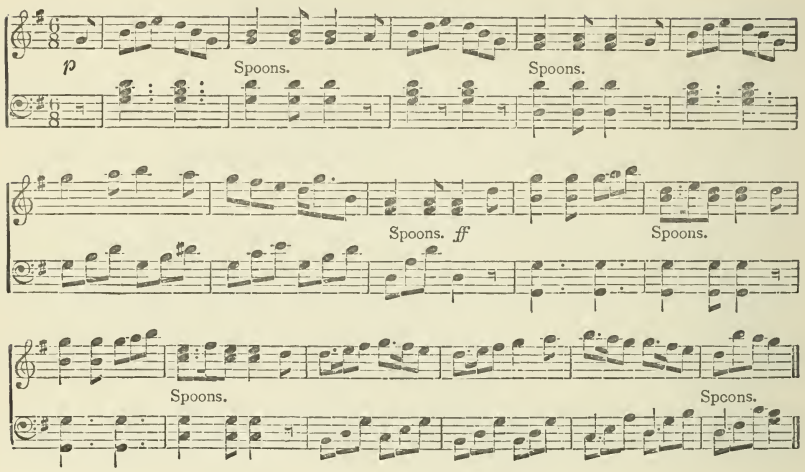
SPOON MUSIC.

A very good effect may be produced in the following manner:—The performers who are to assist in the entertainment must each be provided with a wine-glass and a spoon. The accompanying air (or other) is then played over, and when the pianist arrives at the passages marked *spoons*, each glass is to be touched lightly on the edge with the spoon. By way of variety, the second time the air is played clapping of hands may take the place of the spoons; and the third time whistling may be adopted. The fourth time a good hearty laugh from every one will sound well, after which the game may begin again with the spoons.

The idea suggested may of course be carried out still further. Any air may be selected, the playing of which may be interspersed, at suitable intervals, by the jingling of spoons, laughing, and whistling.

If done with delicacy it is astonishing what a pleasing effect may be produced, especially if the wine-glasses provided be of thin glass. In the hands of adepts at the game the glass will be in no danger of being broken, because the more

gentle the touch the greater will be the success achieved; nothing is needed but clear, gentle ringing notes, sounded in harmony.



THE STAGE COACH.

Now for a really stirring game, provided that in the party a few energetic lively young people are to be found. Many a hearty laugh has been heard from big people, as well as little ones, while the stage coach has rattled along through the rain and snow and sunshine round the drawing-room table. The leader tells every one to assume a name connected in some way with a stage coach. Any of the four wheels, the horses, the bridles, the whip, the windows, the cushions, any of the passengers, or numerous other things, may be chosen. The objects selected are generally written down on paper, linked with the name of each owner, unless it be that the leader can trust to his memory without any such assistance. He then begins his narrative, which must be as lively and ridiculous as possible, telling how the stage coach started, where from, where it was going, how many passengers there were, what they were like, and so on. The narrator will find that one thing suggests others to his mind; the difficulty will probably be to narrate every incident that occurred as the conveyance rolled along. We must not forget to say that the greatest part of the fun consists in the jumping up, twirling round, and changing seats, that have to be done while the narrative is proceeding. The names assumed by the company are mentioned as frequently as possible, each of whom must recognise the call by rising from his seat, turning round, and then sitting down again. When the stage coach itself is mentioned by any one all must change places, the person left without a seat being called upon for a forfeit.

STOOL OF REPENTANCE.

The players seated round the room, a stool is placed in the centre, which one of the company volunteers to occupy while certain charges are being made against him. One person acting as Lord President then goes round the room, inquiring of each player what charge he or she has to make against the culprit, who is humbly

sitting on the stool of repentance. All the accusations are whispered into the president's ear, who will do wisely, should the party be a large one, to be supplied with paper and pencil, and attach to each accusation the name of the person who makes it. All being in readiness, the president then begins by saying, "Prisoner on the stool of repentance, you are accused of (being conceited, or noisy, or vain &c.). Can you tell me the name of the person who makes this serious charge against you?" Should the prisoner guess rightly, the accuser must pay the forfeit, and prepare himself to take the place of culprit in the next game; but, on the other hand, should the prisoner guess wrongly, he must pay the forfeit himself, and keep his seat on the stool of repentance. It sometimes happens that when the prisoner has at an early stage of the proceedings guessed correctly, and by so doing has earned his freedom, he still wishes to hear the rest of the accusations. If such be the case, he is entitled to have his wish gratified, being willing, of course, to pay a forfeit for every mistake; and when all have been heard (if he has succeeded in guessing rightly more than once), he has the privilege of choosing the next culprit to occupy the seat that he has vacated.

TABLEAUX VIVANTS.

In the estimation of some people Tableaux Vivants possess even greater attractions than Charades, simply for the reason that in their representation no conversational power is required. The performers have to remain perfectly silent, looking rather than speaking their thoughts; proclaiming by the attitude in which they place themselves, and by the expression of their countenances, the tale they have to tell. To others, however, this silent acting is infinitely more difficult than the incessant talk and gesticulation required in Charade actors. Naturally active, and gifted with a ready flow of words, the ordeal of having to remain motionless and silent, for even three or four minutes, would be equal to the infliction upon themselves of absolute pain. Still we must not be led to think that individuals devoid of character are the most eligible to take part in Tableaux Vivants; no greater mistake could be made. The affair is sure to be a failure unless the actors not only have the most perfect command of feeling, but are able also to enter completely into the spirit of the subject they attempt to depict. It would be useless to expect a lady to personate Lady Macbeth who had never read the play, and who, therefore, knew nothing of the motives which prompted that ambitious woman in her guilty career. In order to give effect to the scene the subject must be familiar and thoroughly understood by the actors. There is seldom any difficulty in the selection of subjects. Historical remembrances are always acceptable, and can be made to speak very plainly for themselves, while fictitious and poetical scenes may be rendered simply charming. Speaking from experience, one of the prettiest Tableaux Vivants we ever saw was one taken from Shakspere's "Winter's Tale." As soon as the curtain was drawn aside, Hermione was seen on a raised pedestal, so lifeless and calm she might well have been mistaken for marble. Before her was standing Leontes, an old man, with his daughter, Perdita, hanging on his arm, both evidently struck dumb with amazement at the likeness of the Statue to her who for so many years they had believed to be dead; while Camillo, Florizel, and Polixenes, also stood gazing in wonder. The good Paulina, dressed as a Sicilian matron, stood behind the Statue, or rather on one side, as the exhibitor of it. Presently were heard strains of gentle music, when the Statue stepped gracefully from her elevation, gave her hand to Leontes, and was embraced by him. The curtain here was drawn forward again, hiding from our sight a picture that ever since has been printed indelibly upon our memory.

For comic tableaux scenes from fairyland or from nursery rhymes, would answer the purpose admirably. Some young lady with long hair might be made to be seen kneeling as Fatima, before her cruel, hard-hearted husband, Blue Beard; he with her hair in one hand, and a drawn sword in the other, just about to commit the horrid deed; the sister meantime straining her eyes out of the window, to catch sight of her brothers, who she knows are coming with all speed to the rescue. As to dressing and scenery, they are matters that must be left to the taste and fancy of the managers of the concern, who will soon discover that the success of Tableaux, even more than Charades, depends very greatly upon dress and surroundings. Charades speak for themselves, but Tableaux are so soon over, that unless the actors assume somewhat of the dress of the characters they attempt to personate, the audience would not readily guess the subject chosen. There is little doubt that with both Charade performers, and with those who take part in Tableaux Vivants, the assumed dress gives an air of importance to the proceedings which would not otherwise exist, and acts like a kind of inspiration (upon young people especially), making them perhaps more thoroughly lose their own personality in trying to be for a time some one else.

THE TELESCOPIC GIANT.

Another method (besides that already described) of making a giant is to fasten a hat to the top of a broom or a long stick, and then a little below the hat to fix a small hoop to form the shoulders. A very long mantle of some description must then be firmly fastened on as gracefully as possible, under which a gentleman, the taller the better, must take his post, holding in his hand the stick. As may be imagined, the result is exceedingly ridiculous, owing to the giant being able to make himself tall or short, as it may suit his inclination. At one moment he may shoot himself out to a great height, then become quite small, chattering and gesticulating all the time, to make the affair more comical.

THINK OF A NUMBER.

Tell your neighbour to think of any number he likes, but not to tell you what it is. Tell him then to double it; when he has done that, let him add an even number to it, which you yourself must give him; after doing this he must halve the whole, then from what is left take away the number he first thought of. When he shall arrive so far, if his calculations have all been made correctly, you will be able to give him the exact remainder, which will simply be the half of the even number you told him to add to his own.

THIS AND THAT.

The trick in this game that must be understood by the two of the company who are to take the leading part in it, is nothing more than that the word *that* is to precede the article that has been chosen for guessing. For instance, one of the two players acquainted with the game goes out of the room while an article is chosen by one of the company as *the object* to be guessed. The absent one is then recalled, when the second player acquainted with the game remarks that something in this room has been touched, and requests him to name the article.

"Do you think it was this music book?"—"No."
"Was it the arm-chair?"—"No."
"Was it the writing desk?"—"No."
"Was it this chair?"—"No."
"Was it that bracket?"—"Yes."

The performance may be repeated until the secret has been discovered.

THROWING LIGHT.

This game is a wonderfully interesting one, though, like all others, its success depends very greatly upon the amount of energy that is thrown into it by the players. A word is chosen to be the subject of conversation by two of the party, and must be known to themselves only. It should be a word to which several meanings are attached, so that the remarks made in reference to it may be ambiguous and puzzling to the rest of the company. The two persons who know the word begin a conversation, referring to the word in all its different meanings, the others being allowed to add their remarks as soon as they have guessed what the word is.

Supposing the word fixed upon to have been *Hare*, which is also spelt in another way, the conversation could be very easily sustained in something like the following style :—

1*st player.*—"I saw one the other day when I was out driving in the country."
2*nd player.*—"I had one sent for a Christmas box."
1*st player.*—"My own is dark brown."
2*nd player.*—"And mine is nearly black."
1*st player.*—"Do you like it hot or cold?"
2*nd player.*—"Between the two, I think."

Here some one who has discovered the word may remark, "Don't we read of some one in the Bible who might have lived longer if he had not possessed quite so much of it?" Thus the chat runs on until the players, one by one, as they guess the word, are entitled to take part in the conversation. The penalty for making a mistake and joining in the conversation before the right word has been discovered, is to have a handkerchief thrown over the guilty person's head, which must be kept on until the word is really found out. The words Lock, Ball (Bawl), Deer, Key (Quay), Pen (Penn), Pain (Pane), Boy, Handel (Handle), Whale (Wail), and similar words with two or three meanings, are such as will be required.

TOILET.

We must not forget to name the old-fashioned game of the Toilet, which no doubt, if the truth were known, came in, like Blind Man's Buff, as far back as the time of William the Conqueror. The original idea in connection with it is for each person to fix upon some article indispensable to a lady's dress. Her fan, pocket-handkerchief, slipper, scent-bottle, and so on are chosen, an article to each player. The leader, supplied with a wooden trencher, generally begins by announcing the fact that my lady is invited to a ball, consequently her wants during the time of dressing will be very numerous. Probably the brush and comb will first be called for to dress the lady's hair, when the owner of these articles must respond to the call by taking up the trencher before it has ceased spinning; it being the rule that every one who makes a call shall spin the trencher. Instead of articles of dress, flowers have frequently been chosen by young ladies, each one representing her favourite flower, and in order to make the game suitable for use among boys it may easily be still further altered, according to fancy, the variations of course depending upon the articles chosen. In all round games, however, boys and girls generally play together, and it is usually found that a good girls' game is equally attractive among the boys. It must not be forgotten, in playing this game of Toilet, or Trencher, as it is also called, that when the word "Toilet" is used, or any other word that is fixed upon instead, every one of the company must change places. Should any one fail to do this, a forfeit can be demanded as a penalty.

THE TRADES.

In this game each player chooses some trade. For instance, one may be a carpenter, another a gardener, another a tailor, and so on. One person must then be nominated King, and at a certain signal from him every one must begin working at the trade he has chosen, imitating it by action the best way he can. After working for some time, the King may, if he chooses to do so, abandon his own trade and take up that of one of the others. Should he do this, every one must stop working, excepting the person whose trade he has adopted, and he must work at the King's trade instead of his own, until the King is inclined to return to his original occupation, when all may go on working as before.

Another game, quite as interesting as this one, though not perhaps so well known, is also played under the name of Trades. Each person fixes upon some trade which, for the time, he is supposed to follow. The leader of the game, or one of the party gifted with inventive faculties, then commences a narrative in which all the various branches of business occupy a conspicuous place. For instance, the narrator may recount to the company the amusing adventures of some old lady who set out one morning to do the family shopping. She first called at the *butcher's*. (Here the person who has chosen butchering as his trade must immediately, before ten has been counted, name a joint of meat;) and having extracted a promise from the *butcher* (another joint of meat must here be named) that her order shall be attended to at once, she went on to the *greengrocer*. (Here the greengrocer must mention something sold by him.) She then went on to the *baker's*, and having bought all she wanted for dinner, thought she would call on her way home at the *shoemaker's* to inquire if her shoes were mended. In a style of this kind the adventures of the old lady may be carried on to any length, the interest of the game depending, as in all games, on the amount of energy thrown into it. The great fun of the game also consists in the trades being mentioned very frequently, so that every one in the room may feel the necessity of being constantly on the watch, knowing that the various articles they are supposed to have in stock may at any moment be demanded of them.

THE TRAVELLER'S ALPHABET.

The players sitting in a row, the first says, "I am going on a journey to Amsterdam," or any other place beginning with A. The person seated next inquires, "What will you do there?" The verbs and nouns used in the reply must begin with A. The next player must adopt B, the next C, and so on, until the whole of the alphabet has been gone through; but perhaps an example will best illustrate our meaning :—

John.—"I am going on a journey to Amsterdam."
Effie.—"What will you do there?"
John.—"I shall articulate ancient anthems."
Effie.—"I am going to Buckingham."
Will.—"What will you do there?"
Effie.—"I shall bewilder the beautiful butterflies."
Will.—"I am going to Cambridge."
Mary.—"What will you do there?"
Will.—"I shall chase crawling caterpillars."
Mary.—"I am going to Dundee."
Robin.—"What will you do there?"
Mary.—"I shall drown the dreadful dogs."
Robin.—"I am going to Eastbourne."
Nora.—"What will you do there?"
Robin.—"I shall enquire for empty egg-shells."

And so on to the end of the alphabet, or until another game shall be called for.

TWENTY QUESTIONS.

In this game one person goes out of the room while the rest of the company choose some subject which he will be expected to find out by the time he has asked twenty questions. When he has received the twenty answers to his questions, should he still be unable to discover the subject of thought, he must not only produce a forfeit, but must also for the second time be the one to go out of the room until something else is thought of. Before doing so, however, the company may kindly allow him to ask a few extra questions, the answers to which may enlighten him on the first subject.

THE TWO HATS.

A similar game to this of the Two Hats is that known by the name of the Game of Contrary, a description of which will be found on another of our pages. One of the company comes forward holding in his hand two hats, one of which he places on his own head, the other he gives to one of his friends. The person to whom the hat is given must from the moment he receives it make every action of his to be exactly opposite to that of the owner of the other hat. For instance, should the latter sit down his victim must immediately stand up, should he place the hat on his head his friend must stand bare-headed, should he take it off the other must put his hat on. This principle of contrary must be carried out to the very utmost, not only as far as the hats are concerned, but in every other way imaginable. When once the game is entered upon, opportunities will readily present themselves of carrying out the original idea, namely, that dictated by the rule of contrary.

"WHAT AM I DOING?"

Six, seven, eight, or more players take their seats in a straight row. Behind them the person chosen to lead the game takes his stand. Placing himself exactly behind the player seated on the top chair, he then begins to conduct himself in the most absurd manner possible; for instance, making some ridiculous grimace, shaking his fist, or any other comical antic that may suggest itself to him. After doing this for a minute or two, he then says to the player seated before him, "What am I doing?" Should the unfortunate individual be unable to answer correctly he must stand up, and until permission be given him to desist, must imitate in silence the antics the nature of which he was unable to discover. More frequently than not the guesses are quite wide of the mark, consequently the spectacle is most laughable when five or six of the company are all occupying the enviable position above described.

"WHAT IS MY THOUGHT LIKE?"

This is a pleasant fireside game that, without requiring any very great depth of thought, is made all the more interesting by the ready wit and natural ability of the players. Some particular thing is fixed upon by one of the company as a subject of thought. He then asks each one in turn what his thought is like. They say anything they choose; a rainbow, a waterfall, a monkey, an umbrella, or whatever may occur to them. The leader then informs the company what his thought was, asking each one in turn to draw a resemblance between it and the object fixed upon as a comparison. It not unfrequently happens that the best reply is given by one whose task appears to be the most difficult, owing to the utter dissimilarity of the two objects compared; an ingenious player being able to detect some point of resemblance between two things so totally unlike each other as to be almost ridiculous.

As instances of really clever and apt answers, take the following —

"Why is love like a canal boat?"
"Because it's an internal transport."
"Why are lovers like apples?"
"Because they are often paired."
"Why is a Scottish dance like bitter beer?"
"Because there are so many hops in it."
"Why is the best coal like true love?"
"Because it always burns with a steady flame."
"Why is a thought like the sea?"
"Because it's a notion (an ocean)."

WHO WAS HE?

This game is not unlike the game of "Person and Object," though by many people it is considered superior. The first player begins by mentioning four distinguishing traits of either character or person belonging to some remarkable individual of whom at that present moment he is thinking. Supplied with these four facts the company are expected to guess the name of the person at once, instead of having a number of guesses, as in similar games of the kind; indeed, for every wrong guess a forfeit can be claimed.

THE WILD BEAST SHOW.

As the leader of this game will require the help of at least two of the party to assist him in his exhibition he should, if possible, select those who have already been initiated into the mysteries of the game. Retiring with his two or three friends into another apartment, he will contrive some means of fixing his menagerie behind a large curtain. In the absence of the curtain a kind of temporary screen might easily be fixed, just to give the whole affair an appearance of importance. On a small table a looking-glass should then be placed, but must be hidden from view. The leader must then take his post at the door of his establishment, and in an emphatic manner extol the beauty and value of the animals he has on view, while his partisans, crouched behind the curtain and out of sight, must, in the meantime, imitate loudly the cries of different wild animals, aiming to make the *hee-haw* of the donkey more conspicuous than any other sound. Spectators are invited to enter. On consenting to do so, each one is asked which animal he would like to see first, and whatever he says, he is shown his own image in the mirror. The great aim is to prevail upon the visitors to view the magnificent donkey that is to be heard braying, when, of course, they see nothing but their own face reflected in the looking-glass. This game, though not one of the most refined, has had the charm, we may say, hundreds of times of causing many a hearty laugh.

"YES OR NO?"

In this game one person goes out of the room, while the company fix upon some object for him to discover. On being recalled, he may ask any number of questions and any kind of questions, but the answers received by him must be simply "Yes" or "No"—nothing more.

Another way of playing at the game, which renders it unnecessary for any one to go out of the room, is for one of the company to think of something. His friends then in turn each ask him a question, the reply to which must be, as in the former method, nothing but "Yes" or "No," the questions of course continuing until the object of thought has been discovered.

TOY GAMES AND TOY-MAKING.

In treating the subject of toy games adapted for in-door recreation, it should be stated at the outset that many of the manufactured and expensive toys which form the groundwork of an almost innumerable number of games are not described with any detail, because descriptions of these toys with their various uses are invariably supplied to their purchasers, and further instruction here cannot be needed. To those who can afford to procure a constant supply of new and original toys and games, no better means of learning of their appearance can be had than is supplied in the catalogues issued, for the most part gratuitously, or at a very small cost, from time to time, by the leading firms engaged in the toy trade.

As to the most simple toys, particularly those which can be made at home by the exercise of a little skill and ingenuity, and at small cost, it should always be remembered that the making of such simple toys is in itself a recreation, and affords that variety of amusement which makes recreation truly valuable. Again, there are many toys provided by the purveyors of amusements for the youngsters, which can neither be classified among toy games nor as toy-making; but it will not be altogether out of place to mention them here by way, as it were, of parenthesis. The toys more especially alluded to now are those intended to find occupation for youngsters not blessed with playmates, or who are sometimes without playmates.

There are toy bricks and toy building materials of endless descriptions and varieties. By the way, a very amusing and ingenious trick may be performed with a box of bricks familiar to all, that partakes of the simplest character. The bricks referred to are those about two inches long, an inch wide, and half an inch thick, and which are supplied in boxes containing a large quantity of bricks all of that size. If these bricks are set up on end at distances apart of about an inch and a half to an inch and three-quarters, and the one at either end gently touched, so as to fall on to the one placed next to it, the whole set will gradually fall one after the other. The bricks may be arranged serpentine fashion, winding backwards and forwards like a figure 8 or letter S; but provided the distance named is adhered to the result will be the same, and the effect of two or three hundred bricks leisurely knocking each other down will, if the figure in which they are set up be well arranged, have an almost comical appearance.

Then, again, there is the class of toys now known by the name of the originator, "Crandall's toys," all of which are made on the principle of fitting parts of the same structure together by joints. These toys are being constantly extended and made more complicated, and they afford amusement not only to those piecing them together, but also to a numerous company of on-lookers.

Among the other leading toys for in-door recreation we would mention "Noah's Arks," "Farm Yards," "Shops," "Railways," "Omnibuses," "Tram Cars," "Wagons," "Horses" (an endless delight to the very young, and which may be had in almost any form, from the simple wooden toy drawn by a handle to that now so common, and which is mounted on a miniature but well-made tricycle), animals of all sorts and noises, singing and talking birds, miniature toy musical instruments, and other toys of a never-ending variety made especially for the male portion of the juvenile population, without mentioning here, in this Boys' Book, those dolls and other toys intended for the amusement of the boys' sisters and female cousins. As an illustration of the ingenuity of the toy-producers, it

may be stated that among the latest additions to the more expensive of the mechanical toys is that known as the animal album, of which we give an engraving. This book has represented on the left-hand page the figure of some animal, and on the right-hand page there is some text descriptive of the creature exhibited. On pulling a small button attached to the book, the noise or sound peculiar to the animal on the opened page will be emitted from under the opposite leaf. In the woodcut the letterpress facing the portrait of Chanticleer has been removed to show the mechanism for producing the cries of the various animals.

THE ANIMAL ALBUM: A TALKING PICTURE-BOOK.

In short, before proceeding to the description of those toys and toy games selected for more detailed treatment, it may be observed that the possession of toys is in itself a good thing; that the making of and making use of them is better; that the capability of obtaining amusement from those owned, be they simple or be they complicated, is better still; but that it is best of all to be able also to be the means of imparting amusement to those about us.

ÆOLIAN HARP.

This interesting little toy is best if made on a long box of very thin deal wood, about four or six inches deep, a circle an inch and a half in diameter, in which some small holes are to be drilled, being marked on the upper side of the box. Bridges, like the bridge of an ordinary violin or fiddle, are to be fastened on to each end of the upper side, and over these bridges are to be passed a number of strings of very fine cat-gut. The strings at one end are to be secured in the framework of the box, and at the other on screw pins, which are themselves fastened to the box. The strings can then be relaxed or tightened, as desired, by turning these pins, and the notes emitted by the different strings altered and arranged according to fancy. The instrument so made should be blown upon or placed in a current of air where the wind can pass freely over it, and then, according to the degrees of strength with which the strings are blown upon, different sounds will be produced.

ANIMATED SERPENT.

ANIMATED SERPENT.

The animated serpent is a simple and pretty toy. To make it, obtain, if possible, a piece of thin sheet copper or sheet brass, and if not, a piece of card of firm

substance, but not too thick. Draw upon the material the form of a coiled-up serpent; cut out the serpent with the point of a sharp pen-knife, and fasten a thread through the tip of the tail. When this is done, fasten to the mantelpiece, or to some board to be placed thereon, the other end of the thread, taking care that the stove register is open. The weight of the serpent's body and head will cause the coils and head to fall below the suspended tail, and then, as a current of air is always passing up an open chimney, the serpent will revolve with more or less rapidity, according to the strength of the draught of air. It is well that the serpent when made should be striped green, black, and yellow, and should have glass beads, to represent eyes. Any situation in which there is a draught of air will be suitable, as well as the chimney-piece, in showing off the toy when made.

ANNULETTE.

See "Parlour Croquet."

APPLE MILL.

This is a top-toy readily made with a nut, an apple or potato, a wooden skewer, and a piece of string. First procure a good-sized Spanish or Barcelona nut, and through it bore a small hole, carefully removing all the kernel therefrom, and then make another small hole in one side of the shell. Pare down an ordinary wooden meat-skewer until it is thin enough to pass through the nut at the holes first bored therein, being careful to leave a head to the skewer at the top to prevent it passing entirely through the nut-shell. A piece of string should next be attached to the skewer at a point just beneath the head, the opposite end of which is to be passed through the hole in the side of the nut. The string is then to be wound round the skewer as the string is wound round an ordinary humming-top, leaving a small piece to pull. If an apple or potato is then stuck upon the pointed end of the skewer, and the string is pulled as when a humming-top is to be spun, the "apple mill," as made above, will spin round with considerable velocity.

APPLE WOMAN.

This is an ingenious hand-trick, and consists in so dressing up the hand as to make it represent an apple woman.

Apple Woman.

Clench the fist, holding it knuckles upwards, covering the top joint of the thumb with the top joints of the fingers. Draw on these portions of the forefinger and thumb, forming the front of the clenched fist, a face, using a few bold dots and lines to represent the eyes, eyebrows, nose, &c. Make a cap to fit the hand, and drape a pocket-handkerchief over all, fastening it as a shawl in front. The old woman so made may be made to seem to speak by slightly moving the knuckle of the thumb up and down, and to smoke by sticking a pipe between the forefinger and the thumb, the space between which joints will represent the mouth. The above illustration is a fair representation of the apple woman's face, and a careful inspection will show how the thumb and fingers are to be arranged.

BANDILOR.

This is a toy made of hard wood, and in appearance is not much unlike a pulley with a very deep groove. A piece of string is to be wound round the groove, a hole being made in the centre of the wood, through which the end of the string has first to be secured. In playing with the toy, the loose end of the string is to be held between the forefinger and thumb, and the grooved piece of wood is to be let fall. The string is thus unwound, and if the fall of the wood is suddenly checked by a sharp jerk, the Bandilor will commence to rise, and in this way may be made to continue alternately descending and ascending for a considerable time. This toy is sometimes known by the name of Quiz.

BATTLEDORE AND SHUTTLECOCK.

This is a game equally for in-door and out-door recreation, but as the mode of playing and the materials are fully described in CASSELL'S BOOK OF SPORTS AND PASTIMES, it is only necessary here to refer the reader to that work.

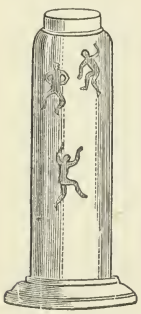
BELL AND HAMMER.

See "Schimmel."

BIRD WHISTLES.

Whistles to imitate the songs of birds may be readily made in different ways. Remove the spout from a small toy teapot, make a whistle at the lower end of a quill, and fit that end to the hole of the teapot left upon the spout being removed, then fill the teapot rather more than half full of water, blow the whistle, and clear bird-like notes will be sounded.

Another form of bird whistle may be made out of a piece of elder or willow. Make in the middle of a piece of either of these woods a whistle, the wood being, of course, first hollowed out. Place one end of the whistle so made in the mouth, and the opposite end just under the surface of a glass of water. By then blowing, the bird-like notes, as with the quill and the teapot, will be obtained. These whistles may be made of metal or glass as well as wood.



BOTTLE IMPS.

BIRDS, BEASTS, AND FISHES.

See "Slate Games."

BOMBARDMENT.

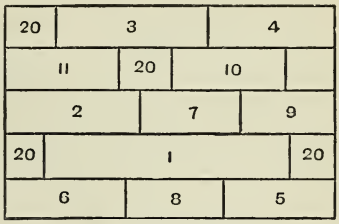
See "Cannonade."

BOTTLE IMPS.

Obtain from the toy-shop some small enamelled figures that are made partially hollow towards their lower part, place them in a glass jar filled quite full to the brim with water, and carefully close the jar by covering it tightly with a piece of parchment. Now, by alternately placing the hand upon the cover and lifting it off again, the figures are made to descend and ascend in the water. This is caused by the hollowness before mentioned, the cavities in the figures retaining a certain quantity of air, and imparting the requisite buoyancy to them. When the hand is pressed upon the parchment cover of the bottle the water rises, in consequence of the pressure, into the figures. The air so being compressed into less space, renders the imps less buoyant, and they fall; on the pressure being removed they rise again.

BROTHER JONATHAN.

This is a game of American origin, and consists in pitching a copper or some other convenient object at the spaces of a diagram arranged and numbered, as shown in the accompanying plan. The larger spaces should bear the smaller numbers, and the smaller spaces the larger numbers. A mark from which the pitch is to be made must be arranged, and those pitches only count which are made into one or other of the compartments; pitches made upon the different lines are not counted. The number marked in the compartment pitched into counts towards game, which may be fixed at any number according to the pleasure of the players.



BROTHER JONATHAN.

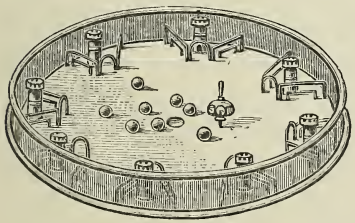
Crack Loo is a somewhat similar game, and it consists in pitching on a boarded floor with the object of pitching on one or other of the cracks separating the boards.

CAMERA (MINIATURE).

The materials required to make this toy are a small pill-box, a small piece of broken looking-glass about half an inch square, and a little piece of beeswax. Bore a small hole in the centre of the lid of the pill-box, and another hole in the side of the box; then, by means of the beeswax, stick the bit of looking-glass across the bottom of the box, at an angle of forty-five degrees. By looking now through one of the holes in the box the reflection of objects passing behind will be seen. In making a miniature camera it is not necessary that the materials used should be so small as those here set forth, but even of such materials as those mentioned an effective little toy may be easily constructed, and more ambitious cameras are to be made on just the same principle.

CANNONADE.

The game of Cannonade, or Castle Bagatelle as it is more generally called, is a capital Round Game. The rules for playing it, which are supplied with the board and other apparatus, are somewhat intricate, and the toy is too elaborate to be made except at a manufactory. A number of miniature castles, enclosed in miniature fortresses, are arranged inside and around the edge of a circular tray board; a number of well-turned balls, equal to the number of castles being played, are then placed tolerably near each other towards the middle of the board, and among the balls so placed each player alternately spins as vehemently as possible a good-sized teetotum; the teetotum sends the balls flying among the castles, and the owners of the castles overturned pay forfeit to the spinner of the teetotum, while the owners of the castles that remain standing receive forfeit from him.


CANNONADE, OR CASTLE BAGATELLE.

There is a version of this game known at the toy-shops as the "Game of Bombardment." It is a German introduction, and although not so good a game as that

of Castle Bagatelle, is very similar in principle, affords good fun to a round party, and is not quite so expensive to purchase as the older English toy.

CARPET CROQUET.

See "Parlour Croquet."

CASTLE BAGATELLE.

See "Cannonade."

COMMON WHISTLE.

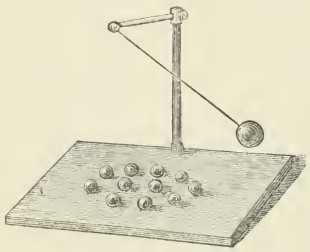
But little description either of the Common Whistle, or of how to make it, is necessary, it being so well known. The tin whistle can hardly be made except with the aid of expensive tools, but it may be purchased at a very trifling cost. No lad, however, need be without a whistle even when no toy-shop is near. A good whistle may be made out of almost any straight piece of scooped-out wood, the model of the tin whistle being adhered to as closely as possible. A nice piece of elder neatly carved and plugged may even be made to do duty for a miniature flute, and so made, various notes are to be extracted from it.

CRACK LOO.

See "Brother Jonathan."

CUP AND BALL.

The Cup and Ball has long been a favourite toy. It consists of a stem of ivory or some hard wood, one end of which is pointed, while to the other is fixed a small shallow cup, To the stem an ivory or hard wood ball is attached by means of a piece of string, and in one side of the ball a hole is drilled into which the pointed end of the stem fits. The game is, when the ball is loosely attached to the stem, to throw it up so as to catch it either within the cup at the one end of the stem, or on the point at the other end, the latter feat being by far the more difficult. To accomplish this, the stem is to be held lightly in the right hand; then make the ball revolve by twirling it between the thumb and forefinger of the left hand, and when its motion becomes steady, throw it up with a slight jerk of the right wrist, and as it descends endeavour to catch it in one of the ways just mentioned. Calculate well the length of the string in throwing up the ball, so that it is not thrown to the full length of the string, or it will be almost impossible to succeed in catching it.



CUPOLETTE.

CUPOLETTE.

Although its warmest admirers will hardly maintain that the game of Cupolette requires much skill, yet it succeeds in affording considerable amusement. The materials for the game are a board with a number of sunken and differently numbered cups, a ball for each cup, and a movable arm, which is attached to the board, and from which a ball, heavier than the other balls, is suspended by a cord. The play commences with the balls placed in the cups; the first player then turns the arm to any position he prefers, draws the suspended ball out to the full length of its cord, and allows it to swing back, so as to strike one or more of the balls out of the cups. Each ball knocked out scores one point; a ball struck out of one cup and into another scores the number of points indicated by the number of the cup; a ball struck off the board is lost and

scores nothing. Each player is entitled to four strokes, and each player, as it becomes his turn to play, replaces all the balls as at first, and proceeds as above. A game is usually either sixty-one or a hundred and one, according to the number of players. Sides may be formed if it is desired.

CUT-WATER.

The toy known as the Cut-Water is made in the following manner:—Cut a circular piece of tin or sheet-lead, three inches or so in diameter, into the form of a circular saw; bore two holes in it along the diameter at about an inch apart; through these holes pass the two ends of a string, tie the ends of the string together, and the toy is made. To use it, the string is to be taken up in the two hands, the metal saw being allowed to hang loosely at the middle of the string, and then thrown round and round until the string becomes very tightly twisted.

CUT-WATER.

Upon the hands then being drawn outwards, the string untwists, and the metal saw rapidly revolves. So soon as the string is all untwisted, the hands should be allowed to go slightly nearer each other, when it will be found that the Cut-Water will revolve in the opposite direction. Again, when the string has become once more twisted, the hands should be drawn outwards, then inwards, and again outwards, and so on alternately. The name of "Cut-Water" is derived from a common way of playing with the toy. It is dipped a little below the surface of water whilst being spun, and it then sends showers of spray towards the player who spins it, or away from him, according to the direction in which it may be spinning.

An imitation Cut-Water may be more readily, and indeed often is, made by passing a piece of string through two of the holes of a common breeches' button, and treating the toy so made as explained above.

DANCING HIGHLANDER.

The Dancing Highlander, like the Apple Woman and a few other imitations described among the toy games, is really a hand performance supplemented by a few accessories. For the performance of the Dancing Highlander, get an old glove and cut off the tops of the first two fingers down to about the second joint; next will be required a very small pair of baby's socks, which are to be painted some plaid pattern, and fitted to the first and second fingers. Draw on the glove, then pull the socks on the first two fingers, padding out that for the first finger so as to be equal in length to that for the second. The figure of a Highlander in his national costume, which should have been first prepared out of cardboard and appropriately coloured, is then to be pasted on to the back of the glove; the tops of the two first fingers of the gloves should do duty for shoes, and the uncovered portions of the performer's fingers will show as the bare knees of the kilted Scot, who may then be made to dance or perform any of those wild antics usually attributed to the Highlander when his foot is on his native heath.

DANCING PEA.

A common pea, two small pins, and a piece of the straight stem of a broken clay tobacco-pipe, are the requirements for making this curious little toy. Run the pins crosswise through the pea, and cover their points with a little bit of sealing-wax, to prevent mischief in the event of the pins striking any one's

face. Put the point of one of the pins down the stem of the tobacco-pipe, so that the pea will rest thereon. Place the other end of the pipe in the mouth, holding the head back and the pipe stem perpendicularly. Upon then blowing steadily the pea will dance amusingly in the air.

DART AND TARGET.

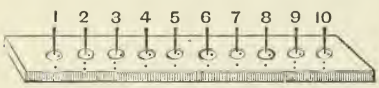
The apparatus required for this game is easily made. The dart is a straight piece of stick, about six inches long, with a pin stuck in at one end, and a paper guide at the other. The pin, which should be an ordinary large-sized pin, must have the head removed, and be pushed into the end of the stick, with the point outwards, and then secured in its place by a piece of twine or sealing-wax. The guide is made of a square piece of paper folded twice from corner to corner, and then inserted in cross slits made at the opposite end of the stick. The target is best if made of a piece of soft wood board, and should have painted on it three or four concentric circles of different colours, with a bull's-eye in the centre. The darts should then be thrown at the target from some distance to be agreed upon, and scores made according to the nearness of the darts to the bull's-eye. Each circle should be differently numbered, the outer circle counting one, the next two, and so on, an extra allowance being made for the bull's-eye.

DARTELLE.

This is the name given to Dart and Target at the toy shops. It makes a pretty toy, and combines in itself both darts and duly marked target, with the necessary instructions for play.

DECIMAL GAME.

Get a long piece of board and fix into it ten pins in a row. On each pin place a ring, and the game then is to make the ten rings into five pairs of rings in five moves, passing over two occupied pins with every move. The feat is to be accomplished in the following among other methods: Let the accompanying diagram represent the pins, board, and the rings as first placed thereon; remove No. 7 to No. 10, No. 6 to No. 3, No. 4 to No. 9, No. 8 to No. 2, and No. 1 to No. 5. The changes may be done in the reverse way, by commencing from No. 4 to No. 1, instead of No. 7 to No. 10, and so on, and other slight variations may be introduced. The game may also be played with ten counters, or ten pieces of paper, on a table or board, and without any pins. Indeed, children are frequently seen playing the game out of doors with ten common stones.



DECIMAL GAME.

DEMON BOTTLE.

Cut a piece of pith of wood, or some equally light substance, into the shape of a small bottle, and at its base fasten the half of a small bullet (*a*, *see* figure). Down the centre of the bottle bore a hole, and fit the hole with a steel pin (*a b*). The bottle so made may be rendered obedient to the commands of its owner, who, when he wishes it to stand upright and resist the commands of the bystanders, will previously have removed the pin; when he wishes it to act in the contrary manner he will insert the pin, which will be found to counteract the weight of the

DEMON BOTTLE.

bullet, and the bottle will obediently recline after receiving its owner's orders to do so; the owner of course then being careful to give such orders.

DRAWING-ROOM ARCHERY.

See "Puff and Dart," "Dart and Target," and "Dartelle."

DUTCH RACQUETS.

Dutch Racquets, or the Dutch Top Game, is very similar to the game of Castle Bagatelle, or Cannonade. The appliances needed are somewhat expensive, and the description of how to play the game, with the rules by which it is governed, is supplied with the toy.

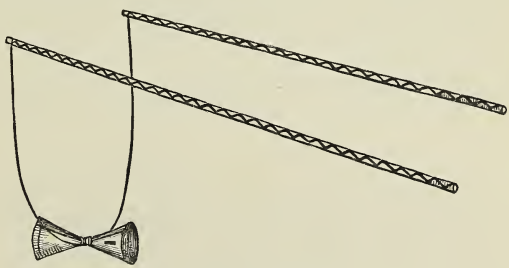
The game is played on a board fitted with metal barriers that are variously numbered, and on the different numbers miniature skittles are placed. A metal top is then spun at one end of the board, and as it travels, the skittles, or some of them, will be overthrown. The numbers covered by the skittles overthrown count towards game.

ENFIELD SKITTLES.

This is a game played on a level board with raised edges. Nine small wooden pins are arranged at one end of the board as skittles are arranged in the ordinary skittle-alley game. These skittle pins are then bowled at by means of a small ivory or boxwood ball, propelled with an ordinary billiard cue. The game is frequently arranged for on an ordinary dining-room table, precautions being first taken to prevent the ball from rolling off.

FLYING CONES.

Flying Cones are made of hard wood, hollow, a hole being made at one side so as to produce a humming sound when the completed toy is being spun. Two such cones are fastened together at the apex. The spinning apparatus consists of two thin sticks, to the tips of which a string of about a yard long has to be tied. To play the toy, lay the cones on some flat surface, take one of the sticks in each hand, holding them at the opposite ends to those to which the string has been attached, slip the string under the cones, so as to catch them just at that point where they have been united, being careful that the toy is somewhat nearer to the right-hand than to the left-hand stick. Next, raise the sticks, at the same time making such a movement with the right hand as to set the double cone revolving on the string. By a sort of whipping movement, first with one hand and then with the other, it may be kept spinning; when quickly spun, it will make a humming sound, and with practice considerable dexterity in the use of this toy will be easily attained.



FLYING CONES.

When the toy has obtained sufficient speed to commence humming, many pretty feats may be shown with it. It may be flung in the air, and as it falls

it may be caught on the loose or tightened string, or on one of the sticks, and made to roll towards one or other of the hands of the player. Two players, each being provided with the necessary sticks, with string attached, may keep a flying cone spinning a long time, and at the same time be continually throwing it backwards and forwards from one to the other. This toy is also known as Le Diable, and is usually sold in the toy-shops under that name.

FRENCH AND ENGLISH.

See "Slate Games."

GAS BALLOONS.

Small Gas Balloons are made of thin sheet india-rubber or gutta-percha, or tissue paper; larger ones are made of oiled silk. Cut gores of the material to be used sufficient in number when fastened together, the sides of each gore overlapping the gore fastened to it, to form a globe of the desired size with pear-shaped ends. Join the gores together, so as to make them completely air-tight; when the heavier materials are used they should be sewn together, and then covered with glue or thin varnish. At the lower end of the balloon insert a tube, and tie all the narrow tips of the gores firmly round it. Cover all with a solution made of india-rubber dissolved in naphtha and turpentine, and over the balloon place a net bag that has been previously made of the proper size and shape.

The gas with which the balloon is to be filled is made in the following manner:—Put a pound of granulated zinc or iron filings into two quarts of water in a stone jar, and add gradually a pint of sulphuric acid. Have a tube of glass or metal run through the bung with which the jar is corked, and after taking the materials out of doors, fill the balloon by connecting this tube with the tube already placed at its mouth. When the balloon is filled, tie its neck very tightly, and it will rise into the air. Common coal-gas may be used when it can be obtained. A small car made of some light material may be attached to the netting which goes over the balloon.

Soap-bubbles inflated with gas may be made in the following manner:—Fill a bladder with hydrogen gas, adapt a tobacco-pipe to the mouth of the bladder, and dip the bowl of the pipe into soap and water; then press the bladder, and bubbles will be duly formed, which floating away will at once rise in the air.

Toy balloons ready to be filled with hydrogen gas may be now purchased at many toy-shops, or of philosophical instrument-makers.

GERMAN BALLS.

Luck and skill combined in about equal degrees make the principal charm of this game, which is a very simple one, and which in many respects resembles the game of marbles known as "Die Shot."

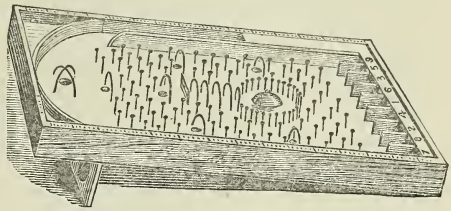
The game may be played equally well in-doors on a carpeted floor or out of doors on a lawn, or any other level surface. The materials required are a number of balls, and a larger ball shaped as a die with eight sides, numbered respectively 1, 2, 3, 4, 5, 6, 7, and 8. The die is placed on the ground with the figure 8 downwards, and the players, each being supplied with a ball, bowl alternately at the die from some point at a distance from the die to be agreed upon. If the die is missed, nothing is scored, and in some places the player who misses pays one to a pool. If the die is hit, the player whose ball hit it scores the number on the side of the die which remains uppermost.

Under some rules each player puts a stake into a pool, and he who attains the highest score in a certain number of throws wins the pool. If, however, any

player should succeed in turning the die so that the number 8 remains uppermost, he takes the pool at once, and a new game is then commenced.

GERMAN BILLIARDS.

This is a game played with balls on a board on which is a complicated arrangement of pins, hoops, holes, recesses, and cups, the holes, recesses, and cups in which are variously numbered. The balls are propelled by means of a spring fitted into one side of the board, and the scores are in accordance with the numbers marked in the respective holes, recesses, and cups that the balls fall into after wandering through the many pins and hoops that are fixed all over the board.



GERMAN BILLIARDS.

HAT MEASUREMENT.

The practice known as Hat Measurement has sprung up owing to the fact that very few people either have but very little idea of the probable height of very common objects, or if they know the actual height in inches of those objects, are unable to demonstrate that height. The judgment is very frequently tested by asking the company present to mark on a wall about the height of an ordinary chimney-pot hat; and in the majority of cases, upon a hat being actually brought in, it will be found that the height marked is sufficient for at least a hat and a half.

HOMEWARD BOUND.

See "Patchesi."

HYDRAULIC DANCER.

Make a little figure out of a piece of cork, pith, or some equally light material; place in the figure a small hollow cone of thin leaf brass; then set the figure on any water-jet or small fountain, and it will remain suspended on the top of the water, and will jump, dance, and move about in a very amusing manner. A hollow ball of thin copper, placed on a jet or fountain in a similar way, will remain suspended, turning round and spreading the water gracefully about it.

IMMOVABLE CARD.

Upon the face of it, and on first thoughts, it would appear to be the easiest possible thing to blow over an ordinary visiting card placed on a table, provided it be not secured in any mechanical manner. If a visiting card is neatly turned down at the narrow edges, about a quarter or a third of an inch, so that the edges turned down are at right-angles with the remainder of the card, and the card be then placed on the turned down edges, the feat would seem to be still more easy than if the card were simply placed flat on the table. The contrary, however, is the case, and unless let into the secret one may blow at a card so placed for hours without being able to overturn it.

To accomplish the feat, the blowing must be done on the table, not on the card, and at some distance from the card.

INDIAN SKITTLE POOL.

See "Skittle Cannonade."

JACK-IN-THE-BOX.

The toy known as Jack-in-the-Box is familiar to all, and is always the source of much fun; it may be readily made by any ingenious lad who will carefully follow the accompanying description :—

The toy consists of a box containing a figure of some comical shape. Inside the figure a piece of wire, known as the spring, is coiled up, corkscrew-wise, like the spring within a carriage candle lamp. The box should be made so that when the lid is closed the wire or spring within the figure is compressed; on the removal of the pressure from the lid the wire regains its original form, and out springs the figure. The figure is sometimes secured to the bottom of the box, and sometimes attached to the side by a long piece of string, and then when the lid is suddenly unfastened, Jack will spring out of his hiding-place and fly up high into the air.

JAPANESE FAN.

See "Magic Fan."

JERK STRAWS.

This is a rough version of the game of Spillikins, or Spelicans, more fully described further on. Jerk-straws, Jack-straws, or Juggling-sticks, as they are indifferently called, are a number of small rounded sticks, forty or fifty or more, about twice as long and of the same thickness as a common Tandstickor match. These are thrown loosely in a confused heap upon the table, and the players have to remove them, one by one, by means of a longer stick, hooked or pointed as desired, without, in the process of removing one stick, touching or disturbing any other. The first player removes as many as he can in this way, but as soon as he disturbs any other than the one to be removed, in the slightest degree, or touches any other one, he gives place to the next player, and so on. At the end of the game, the player has won who has secured the largest number of sticks.

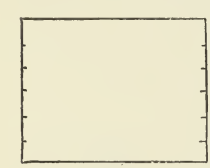


Fig. 3.

Fig. 1.

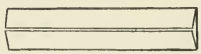


Fig. 4.

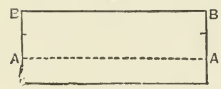


Fig. 2.

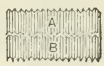


Fig. 5.

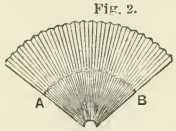


Fig. 6.

Fig. 7.

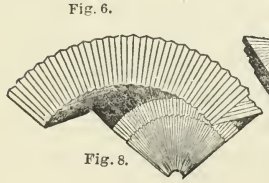


Fig. 8.

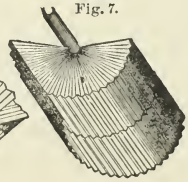


Fig. 9.

MAGIC FAN.

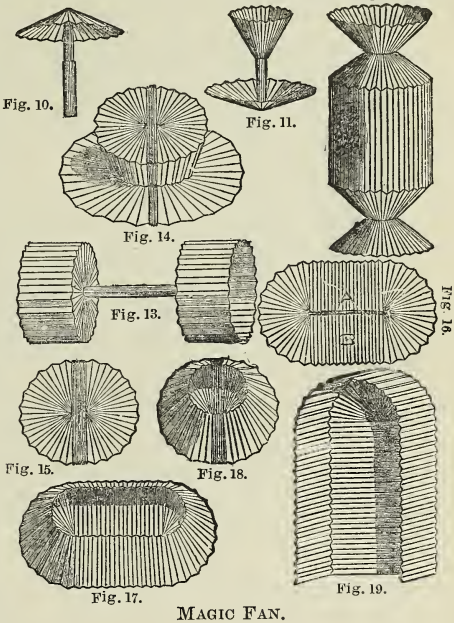
LE DIABLE.

See "Flying Cones."

MAGIC FAN.

The description of several paper toys appears in this section of the book, but of them all the Magic Fan is the most ingenious, its varieties being so numerous. It is known by the names of the "Magic Fan," "Japanese Fan," "Puzzle-Wit," and "Trouble-Wit," and is often exhibited for profit in the public streets of populous places by members of that class of people who prefer living by their wits to working hard. As a toy, however, to be made at home, it is well worth something more than a mere superficial acquaintanceship.

In its manufacture a piece of good stout paper will be required, in size twenty-four inches by nineteen, or proportionately larger or smaller. The paper is to be measured into six equal parts, the divisions being marked on the margin, as shown in Fig. 1. Double the paper in half, as shown in Fig. 2. Fold the uppermost half outwards, making the fold as shown in the same figure by the letters A A. Turn the paper over and fold the other half in precisely the same way, thus making the paper as shown in Fig. 3. Upon examining the edge A A A, two openings between the folds will be seen, whereas at the edge B B B, three openings will be found. The hand has next to be inserted into the middle of these latter openings, and the paper folded outwards to the right and left, and turned over, when it will show as in Fig. 4. Then pinch the paper from end to end in plaits like a ruff, three-eighths of an inch in depth, so that when it is all pinched it will be in small compass, as in the Fig. 5. The Magic Fan is then complete, and all that remains is to learn how to produce its variety of shapes. It is said that as many as from sixty to seventy varieties have been produced; a few only will, however, be here indicated, as by attention to the directions now given it will be a comparatively easy matter to ring the changes on the kinds specified. It must always be remembered that every time the form of the fan is changed, the paper must be again well pinched together, in order that the folds of the plaits may remain plainly and strongly marked. Unless the folds are kept in order the fan cannot be properly worked.



MAGIC FAN.

To produce the first form, the common-shaped fan, Fig. 6, catch the folded paper, Fig. 5, at the bottom with both hands, pinch it in and then spread out the top. For Fig. 7, insert the fingers at A and pass them round to B, raising the paper. To turn Fig. 7 into Fig. 8, insert the fingers at C and pass them round to D.

For the next change, catch the paper by the part now uppermost, pinch that part well together, and the paper takes the form of a scoop (Fig. 9), the upper part of the fan, Fig. 8, becoming the handle of the scoop. Pinch the paper again into the form of Fig. 5, lift up the upper part A, bring the lower plaits, B, well together, and with one hand arrange the upper part, so as to form the head of a mushroom (Fig. 10). A new form may be got by raising part of the double head of the mushroom. For Fig. 11, reverse the paper and spread out the lower part, so that it may represent the body of a wine-glass, that which in Fig. 10 was the head of the mushroom will soon appear as the foot of the glass. To make the Chinese lantern, Fig. 12, open out all the paper and twist it round; catch it now by the central part, and by compressing the central folds well

together, something like two of the enormous wheels of a steam stone-crusher will be produced (Fig. 13). The butter cooler, Fig. 14, is obtained by opening the paper out again and catching it at the two ends.

The original form, Fig. 5, must then be again reverted to, and a fresh start may be made by catching the paper at both ends and folding it so as to represent Fig. 15. By drawing it out the table mat, Fig. 16, will next be shown. Raise up the paper at the letters A and B of Fig. 16, and there will appear a dish in the form of Fig. 17. Fig. 18 is obtained by then pressing the paper inwards. The sentry box, Fig. 19, comes by drawing the paper out, and letting it loose at the foot. And so on, many shapes not here set forth may be obtained. Experiment freely on the Magic Fan; if spoiled it costs nothing but a little patience and a few minutes of time to remake, and a dexterous lad will produce staircases, sofas, chairs, flower-pots, windows and window-blinds, nightcaps, boxes, &c. &c. &c.

MAGIC FIGURE.

MAGIC FIGURE.

This is an amusing and easily made toy. Its peculiarity lies in this, that however it may be knocked about, so long as it remains whole, it rises of its own accord to its feet and retains its balance with a gently swaying motion. The figure should be cut out of cork or pith, or something equally light, and may be clothed by gumming on to it some silk floss or other similar substance; to its base, but hidden as much as possible, should be fastened the half of a leaden bullet, with the semi-circular side undermost. The weight of the pedestal will then be sufficient to secure the recovery of the figure immediately after being made to lie prostrate.

It will be seen by reference that the principle underlying the manufacture of this toy is similar to that of the Demon Bottle, previously described, the variation being the steel pin in the bottle which, when inserted, counteracts the effect of the weight adjusted to the base of the figure.

MAGIC FLUTE.

The magic flute is to be made out of a good sound and unused cork, which has in it neither holes nor cracks. Place the cork against the teeth, holding it tightly between the lips, and play upon it with the handles of two prongs or forks or the bowls of two spoons. An imitation of the piccolo or small flute will thus be produced, and almost any simple quick air may be played upon it.

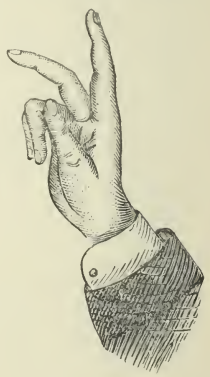


Fig. 1.—SKELETON OF THE MAGICIAN.

MAGICIAN OF MOROCCO.

The Magician of Morocco is a hand performance similar in character to those described under the headings of the Apple Woman and the Dancing Highlander. He is made (*see* Fig. 1) by holding up a hand, bending down the fourth and little fingers, placing the thumb in front, holding the first finger straight up, and the middle finger slanting half-way between the first and fourth fingers. The top joint of the first finger is to be dotted to represent a face, and on the tip of the finger a handkerchief, knotted at one corner to represent a cap, is to be placed, the remainder of the handkerchief being draped about the

hand to do duty for the robe (*see* Fig. 2). This robe looks more effective if the handkerchief out of which it is made is of some bright colour or colours; an Indian silk handkerchief makes both a capital robe and cap combined; the cap may, indeed, then be easily made to look very like an ordinary Turkish fez.

It will thus be seen that while the first finger in the hand does duty for head, shoulders, and bust, the middle finger, when the whole figure is held sideways to the company, shows as the arms, and the body is made full by means of the position of the thumb and other two fingers.

It is necessary that the Magician of Morocco should have some long outlandish name, and to ensure his success that he should be very voluble with quackeries, divinations, tricks, jests, prophecies, conundrums, scandals, and nonsense of every sort and description; his conversation being accompanied by judicious nods and twists of the head, as it will not be easy to impart much of a twinkle to his eyes.

Fig. 2.—The Magician of Morocco.

MAGNETIC SWAN.

The Magnetic Swan, and other articles made in the same manner, will illustrate the properties of the Magnetic Wand. A number of such articles, to represent swans, ducks, small boats, &c., may be made and placed in a basin or tub of water, and kept in motion by a judicious use of the wand. Be careful to model the articles so that they may undoubtedly represent those objects they are intended to resemble.

Swans, ducks, boats, and such birds and things as swim or float on the surface of water, should be made out of cork, pith, or light wood, with a small piece of magnetised steel run through the body. Swans should be covered with white wax, thinly spread over the body of the bird, and the ducks and boats should be treated in the same way, with the addition of being properly coloured afterwards. Glass beads for eyes may be placed in the heads of the birds. Some care in balancing and loading these objects will have to be taken to ensure them floating properly and steadily.

Fish may also be made in a similar way, but much nicety has to be shown to load them so as to sink them below the surface of the water, and yet to make them sufficiently buoyant to keep them from sinking to the bottom.

Toys of this nature are supplied at a small cost at most toy-shops.

MAGNETIC WAND.

A number of very pleasing experiments may be performed by means of the Magnetic Wand. It is made out of a rod of hard wood, about ten inches long by a third of an inch thick. A hole is to be drilled into this rod, and in the hole is to be placed a strongly magnetised steel wire. Two small knobs should then be placed upon the reverse ends of the wand, and, in order that it may be readily known at which end of the wand is the attractive and at which end the repellent point of the magnetised wire, the knobs ought either to be differently carved or one or both of them should bear some distinctive mark. The letters N and S are suitable as specifying the north and the south poles, by which terms the opposite ends of the magnetised wire are scientifically expressed. The wand so made is complete, and by holding one or other of its ends to the tips of small articles floating in water, made after the manner described in

the manufacture of the Magnetic Swan, such articles may be made to either follow after or swim from the wand according as it is the north or the south pole which is held out.

It is an easy matter to magnetise a bit of steel wire, and under this heading of how to make a Magnetic Wand, a few hints on magnetising common objects of steel and iron will not be out of place.

An ordinary poker may be magnetised in a very simple manner. Hold it in the left hand, pointing it somewhat inclined from the perpendicular, so that the lower end is towards the north, then strike the poker several times smartly with a large iron hammer, and to a slight extent it will then be found to possess the powers of a magnet. Another method is as follows:—Get an old large iron poker, and a similar pair of tongs, such as may be found forming a part of the set of fire-irons formerly supplied for kitchen use. Fix the poker upright, and hold to it a bar about three inches long of soft steel, which should be about a quarter of an inch broad, but not more than a twentieth of an inch in thickness. Make on one end of the steel a mark, and let that end be held downwards. The steel should not be held to the poker with the hand, but should be suspended on a piece of silk held in the left hand, and so suspended as to touch the poker. Then grasp the tongs a little below the middle with the right hand, and keeping them as nearly vertical as possible, rub the steel bar with the lower end of the tongs, from the marked end of the bar to its upper end about ten times on each side of it. By this means the bar will receive enough magnetism to enable it to lift at the marked end a small steel key. Or if the bar so magnetised be suspended at its centre, and made to rest on a point, the marked end will turn to the north.

Steel fire-irons which have remained untouched during the summer period, and have at the same time remained resting on the fender, in an ordinary living-room, will be found after a few months to have become possessed of magnetic properties.

A common sewing needle is readily magnetised by passing, when gently pressed against it, the north pole of a magnet from the eye to the point of the needle. After the end of the needle has been reached, the magnet must not be passed back along it again to the eye, or the effect will be destroyed; but the effect is increased if the magnet is passed several times in succession from the eye to the point. A needle so magnetised may be used in the place of the magnetised wire required for a small Magnetic Wand.

MAGNIFYING PINHOLE.

See "Microscope (Toy)."

MECHANICAL BUCEPHALUS.

See "Pegasus in Flight."

MICROSCOPE (TOY).

Toy microscopes, or miniature microscopes that may be easily made, are of two sorts. The first and simplest is sometimes called the Magnifying Pinhole. Take a blackened card, and make a hole in it with the point of a fine needle. Hold up the card, and look through the hole so made at any small object held at about an inch from the card, and the object so held will appear magnified about ten times. Remove the card from the eye, leaving the object looked at in its former position, and it will then not be seen at all; this is accounted for from the well-known quality of the eye that it is unable unaided to discover a single object not more than an inch away.

Another sort of toy microscope is made out of a thin plate of lead or brass. Bore a hole in it with a fine awl or a large needle, and let a drop of clear water fall into the hole so as to fill it up completely. Then place any object that it is wished to examine below the thin plate, and immediately below the globule of water. Look through the globule, and the object looked at will be seen, apparently magnified about a hundred and fifty times. A full water-bottle also has microscopic powers.

MOCKING CALL.

The Mocking Call is a little instrument by which one may imitate the song of birds, animals, and various other sounds, and is to be made in the following manner:—Cut a small square piece from the green leaf of a common leek, lay it on a table or clean board, and with great care scrape away a piece of the green pulpy substance of the leaf, being very careful on no account to injure the fine outer skin. Place the instrument so made in the roof of the mouth, with that side downwards on which is the outer skin. Press the instrument gently with the tongue into its place, and then blow between the tongue and the upper teeth. At first sounds will be emitted that will not readily be recognised as similar to those of birds or animals, but with practice and patience the barking of a dog, the neighing of a horse, or the notes of many of the song birds, may be successfully imitated. When the Mocking Call is not in use, it should be kept moist by placing it in a glass of water. This toy is useful when used in a ventriloquial entertainment.

MOORISH FORT.

The game of Moorish Fort is a good round game of skill. It is a comparatively new game, and is supplied by the toy-dealers, with rules, at a reasonable price; but as the materials to play the game with may be found in any tolerably extensive collection of toys if supplemented by a fort and a few rods, which can easily be made, some readers of this book may, if unable to purchase the materials, feel inclined to practise their ingenuity in adapting the toys they possess to play the game.

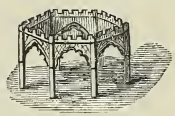


Fig. 1.—THE FORT.

A round fort, constructed in the manner shown in the accompanying woodcut (Fig. 1), is placed in the centre of an ordinary dining-room table. The players should number six or less, and be divided into two sides, each side taking opposite positions; each player should be provided with a small round ball (those supplied with nine-pins do admirably), and the player, armed with a cue about eighteen inches to two feet long (Fig. 2, A), should strike his ball towards the fort. A rest for the cue (Fig. 2, B), with x-piece at the end, of the same length as the cue should also be supplied, to facilitate the striking of the ball when at a distance from the player, as it is to be made a rule that no player may, when playing, place his hands or arms on the table. That side which first gets all its balls into the fort wins, but a code of rules may be drafted embodying these and other regulations at the pleasure of the players.

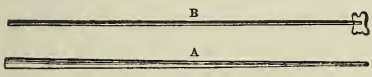


Fig. 2.—CUE (A) AND REST (B).

NAVETTE.

NAVETTE.

The game of Navette is played with a bridge having numerous arches, each one of which bears a distinctive number, higher or lower, according to the size of the arch and the difficulty of attaining

the object of the game, which is bowling discs, or small balls, at the bridge when placed on the floor or on the table, so that the balls may pass under one or other of the arches of the bridge. The players bowl alternately at the bridge, and he who makes the highest score in an agreed number of bowls of the ball wins. The arch-board used in marble games may be utilised for this game.

NINE PINS.

The toy-box containing Nine Pins, for playing the game of that name, together with the requisite number of balls, is to be purchased for a very trifling sum. Inasmuch as both pins and balls have to be turned in a lathe, it is almost impossible for any lad with an ordinary chest of tools to make them for himself, and, indeed, the game of Nine Pins is not a game usually played at by lads of an age able to make their own toys—it is a very small child's game. The game is played in two ways, either by throwing or bowling the balls at the pins, or by attaching a ball to a rope or string suspended from the ceiling, and so swinging the ball at the pins.

PLAN OF NINE PINS.

The pins may be set up in any manner agreeable to the players, either in a line, circle, or in the same way as in the game of skittles, in the form shown in the diagram. The number of pins knocked down counts towards game, and the player who can knock all down in the fewest throws or swings of the ball wins.

NOUGHTS AND CROSSES.

See "Slate Games."

OBEDIENT SOLDIER.

A toy similar in principle to the Demon Bottle, previously described, is the toy known as the Obedient Soldier. He should be made of pith, cork, or some very light wood, should be carved with a soldier's busby and tunic, and have in his arms a rifle at the "shoulder arms" position. The barrel of the rifle must be made hollow, in order that in it may be placed, when desired, a piece of solid steel wire. The whole figure is to be fastened at the feet on to the flat side of the half of a leaden bullet. Upon the steel wire being inserted in the barrel of the rifle, the soldier will lie down, and upon its being removed he will stand upright. The secret of these actions should rest with the performer who shows off the ways of the Obedient Soldier, and it will be necessary, in order to preserve this secrecy, that some dexterity be exhibited in the placing or removing of the steel wire.

OBEDIENT SOLDIER.

PALADA.

The game of Palada is a game very much resembling that of Cup and Ball, and has become quite a popular amusement. The toy consists of a slim and tapering rod, the thick end of which is used as the handle, and at the opposite end is a piece of cane bent into an oval form. Attached to the rod, and at about a foot or a foot and a half from the oval end, a solid egg-shaped substance is fastened by a piece of string half as long again as the distance from the oval end towards which it is secured.

The object of the game is to catch the egg-shaped substance on the oval end of the rod, which is made large enough to allow of the egg finding a secure resting-place, but at the same time smaller than the egg, so that it may not fall through.

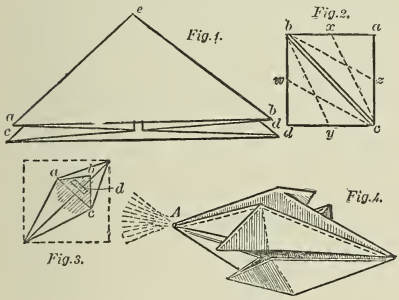
PALADA.

PAPER TOYS.

A very considerable number of toys may be constructed out of paper alone, and much amusement may be obtained in the making of such toys, as well as from the uses to which they can be put when made. The Magic Fan and kindred objects have been explained under that heading, and the following are a few other objects that, with a little practice, it will be found very easy for any one to make at pleasure.

Paper Bellows.—The first in the alphabetical list of paper toys is that known as paper bellows, and a very good imitation of a pair of bellows it will be found to be.

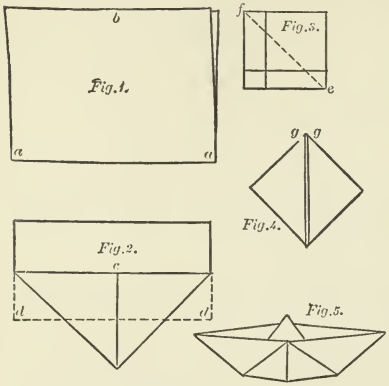
Get a piece of paper of the substance of an ordinary sheet of note-paper, cut it into a square each side of which is at least twelve inches long, and fold it double, by making two of the corners meet with the middle line stretching between the other two corners. Open the paper out and fold it again, by making the other two corners meet, and upon it being again opened out, the folds will be left in the shape of a St. Andrew's Cross. Turn the paper over, and holding two of the folds between the finger and thumb of each hand, press them inward, and press the paper quite flat, so as to make it take the form shown in Fig. 1. Make the corners *a* and *b* meet at *e*; turn the paper over, and make the corners *c* and *d* also meet at the same point *e*. Turn the first side uppermost again, and the paper will show as in Fig. 2. Make creases in the paper, by folding *a* to *b*, *a* to *c*, *d* to *b*, and *d* to *c*; the creases should then show as indicated by the dotted lines in the figure, the paper being folded out immediately after each inward fold. Next pinch together between the finger and thumb those parts indicated by the letters *a*, *x*, *z* and *d*, *w*, *y*; pinch first the one, and then the other, and the paper will fall naturally into the form given by the folds, and will appear like Fig. 3; the dotted lines outside the figure representing the reverse side of the paper, the letters *a*, *b*, *c* forming the handle of one side of the bellows. Afterwards turn the paper over, and do with the other side as last described, by first folding the paper and then pinching it into shape; the handle of the other side of the bellows will so be formed, and the toy is complete, as represented by Fig. 4. The bellows are blown by alternately pulling out the paper by the handles and closing it again quickly, when wind will be found coming out of the bellows at the point marked *A*.



PAPER BELLOWS.

Paper Boat.—For this toy the size of the paper should be nine inches by six, or with sides of proportionate length. Double the paper as in Fig. 1; turn up the corners *a a*, until they meet at *b*, when the paper will look as in Fig. 2;

turn down the two sides *c*, one to the one side, and the other to the other side, to the dotted line *d d*. Insert the thumb of each hand, and pull out the paper so that it may take the form of Fig. 3; being careful in so doing to arrange neatly the corners *d d* of Fig. 2. Turn up the points marked *e* in Fig. 3, one to the one side, and the other to the other, till they touch the point *f*, folding at the dotted line of the figure. Insert the thumbs again, and pull out the paper to make the form shown in Fig. 4. Lastly, take hold of the paper with the finger and thumb of each hand at the points *g g*, and pull them gently outwards right and left, being careful not to press the inside, and the boat will be complete as in Fig. 5.



PAPER BOAT.

Paper Boxes.—Cut a piece of paper into a square of dimensions according to taste, or according to the size of the box required. As a first attempt a piece of paper about six or eight inches square will be found to be most convenient. Make folds in the paper according to the dotted lines shown in Fig. 1, remembering that in making paper boxes the paper is never to remain folded, except in the last figure, and that the folds are merely to be looked upon as marks for future guidance. Then fold the corners A B C D into the centre, and the folds will show as in Fig. 2. Next fold over and unfold alternately, A to H, B to F, C to I, and D to G, after which the folds should appear as in Fig. 3. Then in the same way fold and unfold A to N, B to M, C to L, and D to K, when the dotted lines in Fig. 4 should each be represented by a fold in the paper. Take a pencil or pen and mark the paper in accordance with the black lines of Fig. 4, and cut with a penknife at all those marks, removing such pieces as will necessarily become detached. Fold and *keep folded* the short sides *x* and *y* of the corners A and D, so that they may pass easily through the slits in the opposite corners B and C. Lastly, and to finish the box, pass the folded corner A through the slit in the corner C, then opening out the folds in order to make the fastening secure; pass the folded corner D through the slit in the corner B in the same way, and at the same time fold in the side that would otherwise overlap.

Fig. 1. Fig. 2. Fig. 3.

PAPER BOXES.

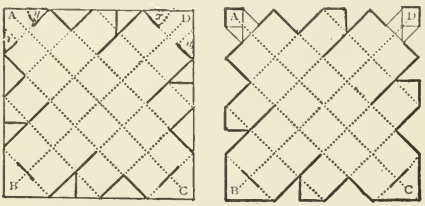
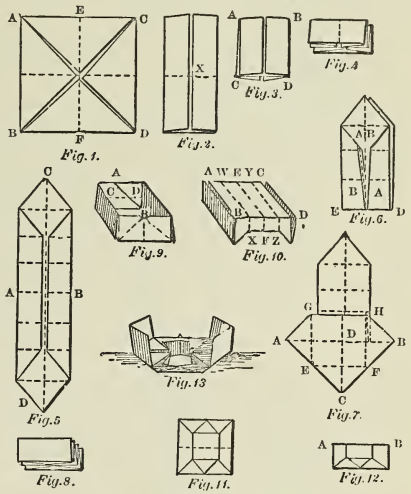


Fig. 4. Fig 5.

PAPER BOXES.

Paper Chinese Junk.—This paper toy is one of the most complicated and

difficult of all the paper toys to make; it requires for its explanation several diagrams, and in the making of it much patience. It takes as long to get into proper shape as it does to form many of the different varieties described under the heading of Magic Fan, and unless great care has been taken throughout there is great chance of the junk turning out but a poor affair after all. In spite of, nay in consequence of, the difficulties, however, it is worth attempting. Take a piece of paper about a foot square, and find its centre by cross folding it corner to corner; fold the four corners into the centre as in Fig. 1, and fold the sides A B and C D to the dotted line E F, so that Fig. 2 will appear. Keep the side of Fig. 2, represented in the diagram, outwards, and double the paper longways to form Fig. 3. Fold both the sides at A B of that figure to the points C D, and the small Fig. 4 will result. Open out again to make Fig. 2, and just under the middle of the outer flaps will be found the four corners of the paper; take two of those corners, one between the finger and thumb of each hand, and pull them out to make the elongated Fig. 5. Double the paper of that figure by the fold A B, so that the two points C D may touch each other back to back. The paper now appears as Fig. 6, and it is from here that great care and patience to complete the toy successfully will have to be shown. Take between the forefinger and thumb of each hand the two sides A B, and by pressing them outwards contrive so as to bring the line A C to be parallel with the line C D, and the line B C to the line C E. Into this position the paper must be folded flat, when it will be found to be in the form shown in Fig. 7. Fold the points A B C so that they will all meet evenly at the point D, and then fold the paper so that the line E F will be parallel to and upon G H. Turn the paper over, and treat the reverse side in exactly the same manner. Upon the exactness with which these Figs. 6 and 7 are dealt with depends the success of the endeavour, and if properly done the folding, when completed, should leave the paper as shown in the accompanying Fig. 8.



PAPER CHINESE JUNK.

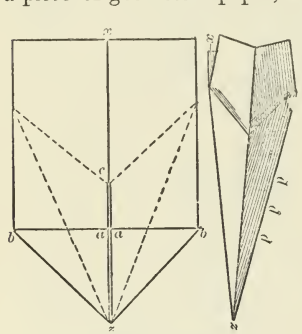
Insert the fingers then between the folds in that part, which will readily be found, where the paper may be easily pulled outwards right to left, when it will take a box form with overhanging flaps, as shown in Fig. 9. Place the two thumbs boldly on the tops of the two sides marked A and B, and press them firmly down to the table, making the folds inwards, as shown in the dotted line C D. Fig. 10 appears upon the box (Fig. 9) being then turned upside down; fold the line A B so as to produce the fold W X, and press the paper firmly down; fold the line C D to produce the fold Y Z, and again press firmly down. Turn the paper, and it should be fairly represented by Fig. 11. Double the paper outwards by the dotted line, and it will appear like Fig. 12. The test of accuracy in performance now appears. Take the points A and B of Fig. 12 between the forefinger and thumb of each hand, and pull carefully, slowly, and steadily outwards, forcing

nothing; if thoroughly made the junk will come quite readily, and will appear bottom uppermost. Turn it over, and raise up the pieces of paper which will be found inside at either end of the boat to do duty as backs to the seats, and all is finished, and should appear as shown in Fig. 13.

In endeavouring to make this toy, keep well in mind that old, old couplet, that the elders are so fond of quoting to the youngsters for their encouragement and edification—

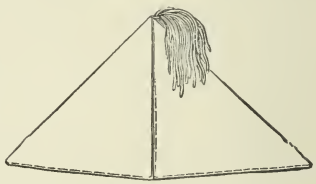
"If at first you don't succeed,
Try, try, try again."

Paper Dart.—The Paper Dart is one of the easiest made of the paper toys, and when made will last some time, if put only to its legitimate use. It is best made of a piece of good stout paper, which should be cut so that it is at least half as long again as it is broad. Double the paper lengthways, and make the fold *x z*, as shown in the accompanying figure, opening out the paper again; then turn up the two corners to meet at the points *a a*, and next turn the points *b b* to the point *c* in the same figure, when the paper should appear as indicated by the dotted lines in the figure. Again fold the paper, and retain it folded at the line *x z*; fold down the outside edges so that they are parallel with that fold, and open out the wings so made, and the dart is complete. To throw it, hold the paper on the line *x z* between the thumb and forefinger, take the necessary aim, and cast the dart; its motion through the air will be found to be accompanied with a graceful curve, and to make an accurate aim allowance must be made for the curve. Boys sometimes amuse themselves by fighting sham battles with toys of this description.



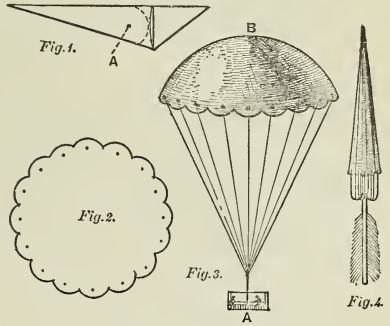
PAPER DART.

Paper Hat (*Pyramidal*).—The Pyramidal Paper Hat is to be made, so far as its initial stages are concerned, in just the same way as the manufacture of the Paper Boat is proceeded with, and which is fully described in its proper place. The size of the paper out of which the hat is to be made must be decided by the size of the hat required. To make it, proceed as in the manufacture of the Paper Boat, and when the paper is in the form represented by the dotted line in Fig. 2, illustrating that toy, stop short, and turn in the corners of the paper corresponding with the dotted line in the figure, and the Paper Hat will be finished.


PAPER HAT.

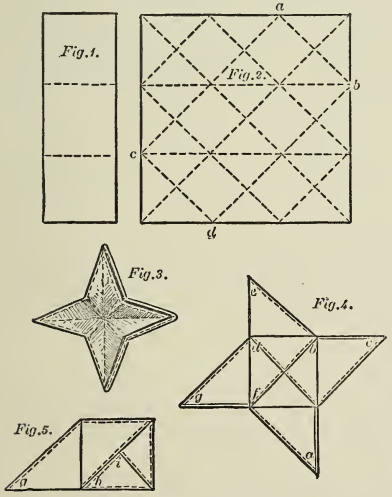
Paper Parachute.—To make a toy paper parachute, take a square piece of tissue or other light paper, and fold it from corner to corner into a triangular shape; fold it again from corner to corner, and again a third time fold it in the same way, and then double it so as to give it the appearance shown by Fig. 1 in the accompanying diagram. Cut with a sharp penknife through all the folds of the paper, shown by the dotted lines, and pierce a hole at the point marked A quite through; then, when the paper is opened out, it will be found to be as shown in Fig. 2. Fasten threads, all of which are to be of the same length, through each hole;

bring the loose ends of the thread to a point, fasten them there together, and attach to them a piece of cardboard or folded paper as ballast. The whole toy will then be complete, as shown in Fig. 3. If the parachute be then taken into the open air, and when a good breeze is blowing, the air will soon catch under the toy and carry it up to a considerable height. In the absence, however, of a wind, it requires some dexterity to set the parachute off successfully, and it may be much aided by the use of an arrow and a common bow. A small hole is cut in the top of the paper, in which the point of an arrow is inserted and fixed to the end by a little paste or gum. The ends of the thread should then be tied at about half-way down the shaft of the arrow, and, when complete, it will have very much the appearance of a closed parasol (*see* Fig. 4). If the arrow is then placed on the string of the bow and shot into the air, the parachute will on coming down open out and sail away gracefully, and more or less swiftly according to the current of air into which it may be propelled from the bow.



PAPER PARACHUTE.

Paper Purses.—Paper Purses are somewhat complicated in their manufacture, and when made are not the most serviceable of receptacles for money. As an exercise of ingenuity and care in the making they are worth attempting. Cut a piece of paper, tolerably soft and pliable, into a square, fold it into three equal parts, and when so folded again fold three times (Fig. 1); the paper now should again take the square shape, but much reduced in size. Take the paper when so folded between the forefinger and thumb of each hand, and pinch it into the star-like form shown in Fig. 3. Then open out the paper as at the beginning, being careful not to press it flat, but to retain clearly the marks of all the folds, which should be impressed as shown in Fig. 2. Catch the opposite corners at the points *a* and *b* and *c* and *d* respectively between the fingers and thumb of each hand, and by gently twisting and screwing the paper, humour it so that the folds will arrange themselves and leave the paper as shown in Fig. 4. Turning now to Fig. 4, fold the point *a* to the point *b*, *c* to *d*, and *e* to *f*, which should then leave the paper as shown in the Fig. 5. Insert the point *g* of that figure into an opening that will be found between the points *h* and *i*, and the purse, properly closed, is complete.



PAPER PURSES.

The chief of the paper toys made by merely folding the paper have now

been described; there are doubtless many other simple ones that need no description, and it has not been considered advisable to enter into the details as to the many simple toys that may be cut out of stiff paper or cardboard. Light-fingeredness, guided by a very small quantity of ingenuity and inventive powers, will suggest the uses to which cardboard may be put as an in-door amusement in the manufacture of sundry toys and other miniature articles. A very nice suite of doll's furniture may be readily cut out of pieces of stiff cardboard.

PARLOUR BOWLS.

This is an interesting game, adapted for any number of persons, and in principle is very similar to the game of Bowls, as described at large among the Lawn Games. The balls are, of course, very different in size to those used out of doors, and are made and adapted for in-door play. Each player is provided with two balls of the same colour, which he bowls towards a jack or die, the jack being placed at the side of the room opposite to that from which the players are stationed. The players decide the order in which they play, and then each one alternately bowls one of the balls towards the jack, and he who succeeds in placing his bowl nearest to the jack wins the game. When the players are more than three they may be divided into opposing sides, and it is then legitimate to play so as to knock an opponent's bowl away from, or a partner's bowl near to, the jack; scores should then be calculated after each round, according to the various distances that the bowls are from the jack. The game described in this book as German Balls is sometimes also known as Parlour Bowls.

PARLOUR CROQUET.

There are three versions of the lawn game of Croquet that are played in-doors, and are known as Carpet Croquet, Parlour Croquet, and Table Croquet respectively. These are all recently introduced games, and are deservedly popular. The mallets, balls, and arches are made of different sizes and shapes according to the game; they are all more or less similar to those used in the out-door game, and may be obtained, with the necessary rules, which are only adaptations of the rules of the out-door game, of the toy-dealers. Each version of the game may be played by eight or any less number of players. The peculiarity of *Carpet Croquet* is, as its name implies, that it is played on the carpet, and the hoops used are fitted into flat metal stands, so that the balls roll over the stand without hindrance. *Parlour Croquet* is played on a mahogany board lined with cloth, and which is made level by means of adjusting-screws fitted underneath. *Table Croquet* is played on an ordinary dining-table, and with the other materials for playing the game are supplied cloth cushions to place round the edge of the table to prevent the balls from rolling off.

PARLOUR QUOITS.

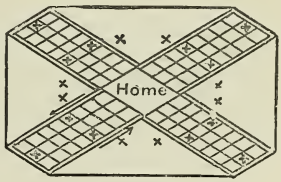
An in-door game played with rings very similar to those used in the lawn game of Quoits is known variously as Parlour Quoits, Annulette, and Ringolette. The game bears but slight resemblance to the out-door game of Quoits, but is more nearly allied to that of Skip or Ring the Nail, which will be found among the Minor Out-door Games.

The game is one of skill, and is adapted for any number of players; it is played on a round board, or sometimes on an inclined plane. On the board nine pins, pegs, standards, or skittles of various colours, or differently numbered, are fixed, and the game consists in the players endeavouring to throw each of nine rings—coloured or numbered, as the case may be, to correspond with the pegs—on to its appropriate peg, each player counting towards game the number of the rings successfully thrown upon the proper pegs. Penalties are incurred by

lodging a ring on any peg other than that to which it is proper. Each player alternately should throw all the nine rings.

PATCHESI, OR HOMEWARD BOUND.

This is one of the many varieties of the Race Game, described more in detail under that heading further on; the game of Homeward Bound differing in that it should be played by four persons instead of an indefinite number, as in the ordinary race game.



PATCHESI.

Each player is provided with dice and dice-box, or, if it be preferred, the game may be played with a common numbered teetotum. The board on which the game is played is arranged as shown in the accompanying diagram, and three pieces or men are allotted to each player, who—according to the throws of the dice, and subject to such laws as have been laid down, or as may be laid down, by the players—has to move these men first along the two outer rows of squares up towards home, returning the reverse way, and ultimately up the centre row to home. Whoever first reaches home wins the game.

PEGASUS IN FLIGHT.

PEGASUS IN FLIGHT.

This is one of the few balancing toys which may be readily made, and which will afford much amusement to all, and wonder to those who have not taken the pains to understand the principle on which it is constructed. It furnishes a solution of a popular mechanical problem or paradox, viz., "*how to prevent a body, having a tendency to fall by its own weight, from falling, by adding to its weight on the same side on which its tendency is to fall.*"

The Pegasus in Flight when complete is fairly represented in the accompanying illustration. It should be made out of a small toy figure of a horse in which the centre of gravity is found in, or very near to, the middle of the body. The wings, which are merely added for the sake of adornment, and to make the toy resemble in appearance the fabled charger after which it is named, should be attached to the figure at a point just behind the shoulders; the wings should be of equal weight and so adjusted as to keep the balance of the figure true. They may, however, if desired, be entirely dispensed with, or any other addition, according to fancy, may be put upon the horse's back. A wire bent to a curve, and to the end of which a small leaden ball has first to be attached, is to be fastened to the middle of the under part of the horse. Upon the hind feet of the horse being then set at rest on the edge of a table, and in such a position that the

leaden ball is beneath the edge of the table, the animal may be made to rock to and fro without any fear of its being upset, and the longer the wire, provided only the proper curve is given to it, the longer will be the distance that the toy will sway upwards and downwards. This toy is also sometimes known by the name of the Mechanical Bucephalus, but it should then be made minus the wings, as is also the case when it is simply exhibited under the still more common description of the Prancing Horse.

PITH DANCER.

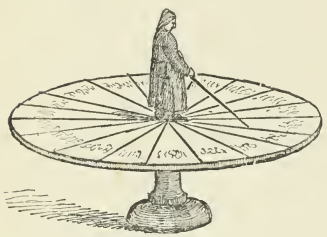
The Pith Dancer is a very pleasing dancing toy, and possesses the great merit of being easily made. It is a little figure made of cork, pith, or some other equally light material. At one end of the substance cut out a head and bust, and at the other end stick in four hog's bristles of equal length, so that the figure will stand erect thereon. To make the figure effective in appearance, paint the face, put a little cap on the head, add a pair of arms, and dress it in a cloak which may be made of some light stuff like tissue paper. When the figure is completely made and equipped, stand it on the bristles upon the sounding board of a piano, and play some brisk and lively tune. The vibration of the piano will then make the figure dance with much spirit, vivacity, and originality.

PRANCING HORSE.

See "Pegasus in Flight."

PROPHET.

The Prophet, or Sybil, as it is sometimes called, is a toy affording much amusement and diversion for the youngsters during the winter evenings. By its aid fortunes may be told and predictions as to circumstances of the future made with great confidence, for if the predictions should happen by any chance not to come true, the whole responsibility can be readily cast upon the Prophet. The toy is easily made, and by varying the table of prognostications the Prophet's opinion on an almost endless variety of topics may be taken.



THE PROPHET, OR SYBIL.

To make the toy, cut a piece of pasteboard, a few inches in diameter, into a circle, and ornament the edges with some pieces of fancy paper. Then mark on the white surface of the pasteboard twenty equal divisions, by means of lines radiating from the centre, and within each division place a number ranging in order from one to twenty. The figure of the Prophet should be made so that he has a venerable and sedate appearance, should be clothed in a robe reaching to his feet, and he should hold in one hand a small rod for a wand, which is to be made pointing downwards. The figure may perhaps be purchased, but it is better that it should be made, as it may then be more readily adapted to the taste or fancy, and it can be easily cut out of wood, cork, cardboard, or some other material. It will add much to the general appearance if the Prophet be supplied with a loose white beard.

When the card and figure are finished, the card is to be mounted upon a small wooden stand, through the centre of which a steel wire is placed, and the figure of the Prophet is to be fixed on the wire in such a manner that it may revolve freely.

The next thing to be done is to draw up a table of prognostications, which must equal in number the spaces marked upon the cardboard disc. This may be

done in many ways. Sometimes the company present may be requested each to supply a set, or to supply alternately one of a set; or it is better, perhaps, that he who is about to show off the oracle should previously have supplied himself with several sets, one of which, of course, must only be used at a time. The sets should be so arranged that each one is complete in itself, and the various prognostications in a set should bear some sort of relation one to the other.

When all is ready, the performer should desire some one of the company to have his or her fortune told. The prognostications to be used are then to be handed to some other person, and the figure of the Prophet is to be set spinning, and according to the number of the division at which the wand of the Prophet points when it comes to a standstill, so, according to the prognostication bearing the corresponding number, may the fortune of the inquirer be expected to be.

The following prognostications may either be used, or may serve as models upon which tables can be drawn up :—

1.—At the end of a changeful life, wealth.
2.—Early and prosperous marriage.
3.—Great success at school.
4.—A speedy and important journey.
5.—Will spend much time from home.
6.—Hours of pleasure, followed by years of care.
7.—May expect to be thwarted.
8.—Will have invitations to numerous parties.
9.—All work and no play makes Jack a dull boy.
10.—Travels by land, and voyages by sea.
11.—Many changes will be your lot.
12.—It will be your misfortune, not your fault.
13.—A hearty playmate and a constant friend.
14.—Changes in love at an early date.
15.—A long life and a merry one.
16.—Fears from a rival, but success ultimately will be yours.
17.—Beware of a false friend.
18.—Bright and cheerful in youth.
19.—Unhappy ere long, but the sunshine will follow in the end.
20.—Your present sweetheart will not be your mate.

It will be seen that some of the above are very definite, but it is generally advisable that the prognostications should be vague, and capable of more than one interpretation, or the infallibility of the Prophet is likely not to be implicitly believed in. The Prophet is a very useful toy to introduce into a drawing-room entertainment for children, especially where he is not known (and he is not frequently met with); a few sets of prognostications will prove a source of a good half-hour's fun with a lot of inquiring youngsters.

PUFF AND DART.

The game of Puff and Dart is very similar to that already described under the heading of "Dart and Target," and is one of the games included by many under the more general description of Drawing-room Archery. The dart is made in the same manner, but of a smaller size, as is the dart used in the game of Dart and Target, but instead of being thrown from the hand towards the target as in that game, it is in this propelled through a small tube by a puff of the breath. The target is precisely similar to the target used in the sister game.

Darts shot by the breath through tubes are favourite weapons of offence among certain Indian tribes; they, however, first dip the tip of the dart in some poisonous substance, and then send it at the enemy. It is a deadly weapon, and the tribes using it are very skilful both in their aim and in the force with which the weapon is directed.

PUSH PIN.

The game of Push Pin is certainly a game that does not require a vast amount of ingenuity or intelligence to indulge in with success. It is very contemptuously described in Strutt's "Sports and Pastimes" in the following language:—"Push Pin is a very silly sport, being nothing more than simply pushing one pin across another." But as this description is somewhat vague, it is well to enlarge a little on the simple, but yet to many amusing and interesting, game of Push Pin.

The game is usually played by two players only, and each player puts down on the table one, two, three, or more pins, as may be decided upon. At starting the pins are to be placed in couples, head to head, one pin of each couple being placed by each player. Each player then alternately pushes his pin with his finger-nail, endeavouring to push it across his opponent's pin, and should he succeed both pins become his, but if he fail his opponent plays. The push is not to be a continued push, but a sort of a shove with the finger-nail, by bending it on the table and letting it fly up to hit the pin in the required direction.

PUZZLE-WIT.

See "Magic Fan."

QUINTAIN.

The Quintain is another balancing toy, very ingenious in construction, which, although it may be made at home, will be found somewhat difficult of construction. One of the leading toy-makers thus describes its manufacture:—"Carve the bust of a man with a ferocious face; on the face gum a Turkish beard and moustaches; let one arm be extended, half bent, holding a wooden scimitar, and the other bear a shield, adorned with an opening, crescent-shaped, in which hangs a little bell. Load the base of the figure with lead, and poise it on a pin, on which it shall so freely revolve as to move at a touch, even so slight as that of a feather. Now, whoever, trying to make the bell ring with his finger, does not thrust at it very quickly, the figure, turning round, will deal him a smart blow on the forefinger knuckle with the sabre."

QUINTAIN.

The principle on which the Revolving Ring or the Revolving Image works is precisely similar to that of the Quintain.

QUIZ.

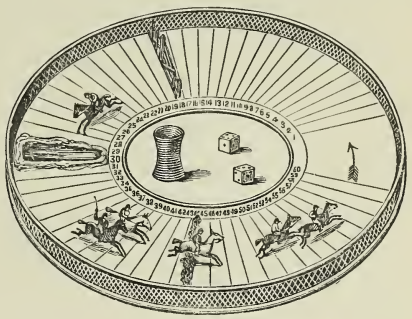
See "Bandilor."

RACE GAME.

The Race Game is an interesting round parlour game, which may be indulged in by any number of players up to twelve. It has seen many imitations and modifications of it brought into use, and the games of the University Boat Race and the National Volunteers may be instanced as two specimens of more than ordinary interest; the first of these, however, can only be played by two persons at a time.

The Race Game proper is played on a board, and is subject to rules supplied with the board and the other materials for the game. The board is marked into divisions, and at certain distances obstacles, such as fences, hurdles, and ditches are placed, for the horses participating in the race to clear. The players having

determined the order of playing, each one selects his horse, and places it at the starting-point. Dice and dice-box, or a numbered teetotum, are used, to denote the number of divisions the player's horse is entitled to pass over, but should that number land the horse in any one of the brooks or ditches, or upon the fences or hurdles, the throw of the dice, or, as the case may be, the spin of the teetotum, does not count, and the horse waits for another chance of a move when his player's turn next comes round. Each player alternately takes his chance of moving. The rules by which the game is governed vary considerably, and may be modified in any way agreeable to all the players. The following are given merely as specimen rules, as they are the substance of those most frequently supplied with the game :—



RACE GAME.

1.—When the stakes are agreed upon and the pool made, each member must select his horse, and then enter him at the starting-point.

2.—Each member throws, or spins, for choice of move; the highest number claims the first move, and the others according to the number thrown.

3.—The horse that reaches the winning-post first gains the pool, the second horse saving his stakes.

4.—Steeple or hurdle races can be played by placing fences and hurdles along the course, and any player throwing a number that would place his horse so that he does not clear the fence forfeits his throw, and waits his next turn.

Although the game is made more interesting when played with the materials supplied at the toy-shops, these are by no means indispensable. Any ordinary board, or school slate, may be marked into the necessary course and divisions over which the horses are to travel; a few horses may be readily cut out of some stiff cardboard, and a common teetotum will furnish all the materials absolutely needed for the game. It will be found that the game, so arranged for, will well repay any little trouble taken in manufacturing and obtaining the necessary horses and race-course.

RACQUETS (DRAWING-ROOM).

The game of Drawing-room Racquets is an adaptation of the old-fashioned play of Cup and Ball, as far as is possible, to the game of Racquets played within doors, and in a more or less limited space. The game is usually played by three persons, but the number is immaterial, and may be increased according to the size of the room in which it is played. The game consists in throwing the ball or balls from one cup held by one player to some other cup held by some other player. It is best that the balls should be passed round to the different players in order.

REVOLVING RING.

A ring or a small figure may be so constructed and arranged as to be easily balanced on the top of one of the fingers. Take a piece of wood and cut it into the form of a ring, or get a small wooden ring that is perfectly round; fasten to it two oar-shaped pieces of wood about double the length of the diameter of the ring; balance the ring when so furnished on the point of a pin, and then, if the

balancing has been properly arranged, upon the head of the pin being placed upon the tip of the forefinger the ring may be made to revolve quickly, and at the same time retain its balance, by blowing, at first gently, and then with more force, upon the oar-shaped appendages attached to the ring.

A small figure may be worked in the same manner by cutting a piece of wood to a point, and carving the opposite end into the form of the head and shoulders of a man; the pair of oars should be attached in the place of arms, and then, if care to make the point of the wood exactly in its centre has been taken, the figure will stand upright on the tip of the finger, and by blowing he may be made to revolve in a most amusing manner. The Revolving Figure is a more amusing toy than the Revolving Ring; but in that it requires so much more nicety and delicacy of handling to get the proper balance, it is not so easily made.

There is a capital game known by the name of "Revolving Ring," adapted for either out-door or in-door games. It is played with variously coloured balls, which are thrown at rings similarly coloured. The rings are fitted to a board, and in such a way that with the slightest touch on the rims they revolve. The object of the game is to throw the six balls through the revolving rings, the players taking their stand from the board at some specified distance. Each successful throw counts three; and when a ball is thrown through the ring of the same colour the player scores six.

RINGOLETTE.

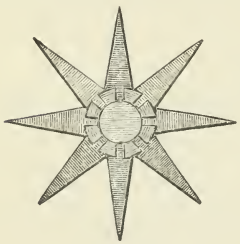
See "Parlour Quoits."

RING THE BULL.

This is a game very similar to but somewhat more simple than that of Parlour Quoits. It also is a game of skill. It is played upon a wooden block, in which are inserted a number of long iron pins, on which the player has to throw rings provided for that purpose. The players score according to the number of rings that are so thrown as to encircle a pin.

ROYAL STAR.

The materials for this game are a large star with eight long rays, each one of which is painted some different colour; and eight wooden balls painted to correspond with the colours of the rays of the star. The rays of the star are not fixtures, but their bases are merely slipped into grooves in the body of the star, so that they can be easily knocked out with the balls.



Royal Star.

To play the game, each player alternately takes all the eight balls, and standing away from the star at a certain specified distance throws the balls at the star, endeavouring by that means to knock out the rays. If a player should succeed in striking out a ray of the same colour as the ball, two points are scored, but if the ball and the ray knocked out are not of the same colour, one point only is scored. If in any throw the star is altogether missed, three points are to be deducted. When the first player has thrown the eight balls, such rays as may have been knocked out are replaced, and the next player takes the balls and commences the game, and so on until all have had a chance. It is well that a curtain or screen should be arranged behind the star to stop the balls.

SCHIMMEL.

The game of Schimmel, or, as it is generally known, of Bell and Hammer, is a most amusing round game of German origin. The materials for playing the game are comparatively inexpensive, and as some of them can be prepared by any ordinarily clever lad—and all lads are clever—there is no reason why this game should not, were it but better known, attain much more popularity than it seems to be favoured with.

The materials required are—

1.—Five small cards, on each of which are drawn or painted one of the following figures: On one card a white horse, on another an inn, on the third a bell, on the fourth a hammer, on the fifth a bell and a hammer.

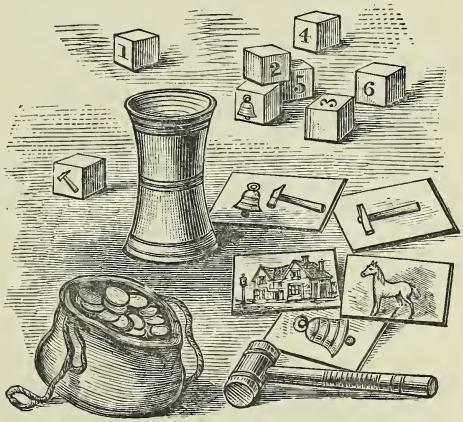
2.—Eight wood, bone, or ivory cubes of the size of dice, marked on one side only, six of which are numbered respectively with the numerals 1, 2, 3, 4, 5, and 6; the other two cubes being marked, the one with a bell, and the other with a hammer.

3.—A dice box with which to throw the cubes.

4.—A hammer for knocking down the cards to their respective purchasers, which are disposed of by auction, as set forth hereafter.

5.—A bag of counters.

The game may be played by an unlimited number of players, the more the better, it being especially advisable that at least seven should join in the game. The mode of procedure is as follows:—One of the players is to be selected as cashier, and to him has to be entrusted the bag of counters. A considerable number of these should be equally divided among all the players, and if it is desired they may be taken to represent value. Nuts make good substitutes for counters, as to those players not yet troubled with indigestion they possess in themselves a certain value, especially if it be understood that all winnings may be retained (or eaten).



THE MATERIALS FOR SCHIMMEL.

A pool has to be formed, into which each player pays twelve counters. It is then the duty of the cashier to sell by auction to the highest bidders the five cards, the produce of which also is paid into the pool. Each player is at liberty to purchase as many of the cards as he may be inclined, and, moreover, he is not bound to pay for all, but is at liberty to take credit for a certain portion of his purchases if they exceed the number of counters originally dealt out to him; only payment of the debt so incurred must be considered as a first charge on subsequent winnings. The cards will, by experience at the game, be found to be of various values; but the number of counters to be paid for each is determined by the speculative natures of the players, and it, indeed, often happens that those players who invest in no cards at all are at the end of the game the richest in the matter of wealth as reckoned by counters. The respective values of the cards are as follows:—The white horse ranks first, and immediately

after him comes the inn, the cards representing respectively the bell and the hammer are of about equal value, and come next, while that representing both the bell and the hammer is lowest in the scale, and is worth just half that at which either of the two cards on which are painted the single figures is valued.

The cubes are then to be thrown by the players alternately, their order having been previously arranged, it being always allowed, however, that the possessors of cards take precedence over the other players, and over each other, according to the relative values of their cards. It should be stated rather that each player alternately is entitled to a throw of the cubes or dice, for any player is at liberty to sell his throw to any other player inclined to speculate therein. When the cubes are thrown and show uppermost all blanks, all the players have to pay one counter each to the holder of the white horse, and he again pays one to the holder of the inn. If the cubes turn up with the bell or the hammer, or with the bell and the hammer, the holder or holders of these cards pay one counter to the white horse. When the bell, hammer, or bell and hammer are thrown accompanied with numbers, the amount of the numbers thrown has to be paid in counters to the holder or holders of the cards out of the pool; if numbers are thrown unaccompanied with either bell or hammer, or bell and hammer, the thrower of the cubes receives from pool the number of counters indicated by the cubes.

It is when the pool is becoming exhausted that advantages accrue to the holder of the inn, and this indeed is usually found to be a very speculative holding. If any player in his throw shows numbers combined greater than the number of counters remaining in the pool, he receives nothing from pool, but pays to the holder of the inn the difference between the number of counters remaining and the number indicated by the cubes; for example, if five counters are remaining in pool, and seven are shown uppermost on the thrown cubes, the player who threw the cubes pays two counters to the holder of the inn, and leaves the five counters in the pool. So on the play proceeds, until some figure is thrown which, clearing the pool, concludes the game.

After the holder of the inn card begins to receive payment, should all blanks be thrown, the players throwing the cubes pay nothing; but instead, the holder of the white horse pays one counter to the holder of the inn; should the bell or hammer, or bell and hammer be thrown with the blanks, the holder or holders of the card or cards indicated each pays one to the holder of the inn. If numbers are thrown accompanying the bell, &c., the holder of that card pays to the inn the number thrown in excess of the number of counters remaining in the pool.

SHOVEL BOARD.

The game of Shovel Board was once a very important national pastime, and was much played among fashionable people. Master Slender, in "The Merry Wives of Windsor," makes a reference to the game, from which it would appear that Shovel Board was in Shakspere's time both popular and fashionable.

The game was formerly played upon a long, low table that usually stood in the large hall of a gentleman's house, but was soon adapted to smaller tables, and was indeed frequently played on the floor, the necessary limits being chalked out on the bricks. The following description of the game will be found applicable, whether it be played on the floor or on the orthodox table or board, it being premised that the space marked out on the floor should be about twenty-five or thirty feet in length and three feet in breadth, a space corresponding with the size of an ancient Shovel Board.

The tables on which the game is now played vary somewhat in length, but are usually three feet to three and a half feet wide. At one end of the table a line is

drawn parallel with the edge, and three or four inches from it; at four feet distance another line is made over which it is necessary for the weight to pass when shoved or thrown. The players stand at the end of the table, opposite to the two lines above mentioned, each having four flat metal weights, which they alternately shove from them one at a time. The object of the play is to give sufficient impetus to the weight to carry it beyond the mark nearest to the opposite edge of the table, but so as to keep it on the table. If the weight is shoved so that it hangs over the edge without falling, three are counted towards game; if between the line and edge, without hanging over, two are scored; if on the line one only is credited to the player. The game is usually eleven when two play, but when more than two are jointly concerned that number should be increased.

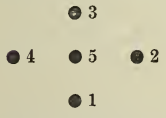
SHOVEL BOARD.

Those weights that glance off the side of the table, that do not pass the first line, or that fall off the table at the opposite edge, it will be seen do not score. It is sometimes allowed that all weights passing the first, or four-foot line, score one, instead of making it incumbent that the second line should be reached.

The following description of the game, which differs somewhat from the above, appears in the "English Cyclopædia":—"The origin of the game Shuffle, or Shovel Board, is doubtful; it has been practised for many generations . . . and has lately been largely introduced into America. . . . The board, or alley, is thirty feet long by twenty inches wide, perfectly level, like a billiard table, and constructed of some wood which will not warp. Before commencing to play, it is sprinkled with fine sand, and five inches from each end a line is drawn across the board, parallel with the ends. Eight weights or pieces are required, divided into two sets of four each, and marked with distinctive features. The game is played by four people, two against two, one on either side standing at each end of the board. Twenty-one points have to be scored to win a game; each piece which lies over or inside the line, at the end of a round being 'in,' and scoring two points in favour of the side to which it belongs, whilst a piece partly projecting over the end of the board scores three points. Should no piece be 'in' at the end of a round, that nearest the line counts as one point, and a piece lying exactly on the line is counted 'in.' The players 'shuffle' alternately from each end of the board, the great object of each competitor being to '*shuffle*' his own piece in, or drive his opponent's off the board."

SKITTLE CANNONADE.

The game of Skittle Cannonade, or Indian Skittle Pool, is a capital game for boys. It is in its higher development played on an ordinary billiard-table, but a bagatelle board will answer all the purpose, or it may even be played on a common dining-table, provided that round its edges are placed such cushions as are supplied with a Table Croquet set.



PLAN OF SKITTLE CANNONADE.

Two white balls, one red, and one blue ball are used in the game, and five small skittles are placed in the centre of the board or table. The skittles are of different values, and are numbered as follows (as shown in the accompanying plan). The first opposite to the baulk is one, that to the right two, that opposite to the first, three, the one opposite to the second, four, and the centre skittle, five. The points are made by knocking down the skittles, as shown hereafter, each skittle knocked down counting points according to its number. In commencing to play, the red ball is placed as in the

ordinary cannon game of billiards, the blue one beneath it, and the two white balls are retained for the two players who play first. The white balls should be played with alternately by the players, and no score is made except from a cannon, that is, the ball struck with the cue must hit some other ball before the skittle is knocked down; but it does not then matter by which ball the skittle or skittles are knocked down. The first player is bound to strike the red ball, and the second player the blue ball, but afterwards either ball may be struck at. A ball being knocked off the table, or into a pocket when a billiard-table is used, destroys all the points made by the stroke, and if the ball knocked off is either the red or blue ball it must be again placed as in starting the game. The skittles are replaced after every stroke, if necessary. Thirty-one points, neither more nor less, win the game; any one scoring beyond that number is dead and out of the game; or the survivor from amongst all the players wins the game if no one player scores the exact thirty-one required. Any player knocking down the four outside skittles, leaving only the centre one standing, wins the game, having made what is technically called "the royal." After each win a new game is started.

The player who first reaches either twenty-nine or thirty points has the right to stop scoring on his declaring to do so, and any point which he may subsequently make counts to the advantage or disadvantage, as the case may be, of the previous player. This right to stop scoring can only be exercised by one player in each game, and if he who first reaches the required number of points refuses to exercise that right, it passes to the next who attains the required number, and so on.

There is also another version of the game of Skittle Cannonade played on a board specially prepared, and the result of which depends entirely upon chance. A teetotum, as in the game of Cannonade, is used instead of balls and a cue, or sometimes a top is made to do duty for the teetotum. Nine specially-made skittles are used, each of which is placed on a spot inscribed with a number. When the skittles are placed, the top or teetotum is smartly spun at one corner of the board by each player alternately, and the scores are made according to the numbers which are laid bare by the skittles being knocked off them. The great point in the game is to give the top or teetotum a smart jerk when spinning it, so as to make it retain its power of movement as long as possible. This description of the game is far inferior to the version described above, but the whole of the materials form a pretty toy, and much amusement for the youngsters is to be obtained from the game.

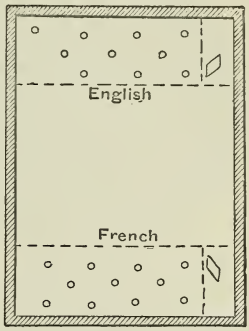
SLATE GAMES.

There are a few simple slate games which have been in the past, and no doubt will be in the future, the means of affording innocent amusement to many a youngster. They are none of them very elaborate, are usually intended for only two players, and are best grouped together under the one general heading of Slate Games. The first to be described is the game known as

Birds, Beasts, and Fishes.—Two boys take their slates, and each one writes down the first and last letters of the name of some bird, beast, or fish, first stating from which category the name is selected, and puts a cross for each of the intermediate letters. For example, A elects to write down the name of a beast, and marks on his slate as follows—Hxxxe; B will perhaps select a fish, and mark on his slate Gxxxxxn; they then exchange slates, and each tries to guess the name of the beast or fish indicated, and fills up the blanks accordingly. It is evident that those indicated above are respectively Horse and Gudgeon.

French and English.—A slate should be divided into three divisions, the top and bottom divisions each having a small compartment marked off therein, as shown in the annexed diagram. One of the two end divisions should be allotted to the

English and the other to the French, and marks put therein to represent the soldiers of the respective nations. Each player having provided himself with a well-sharpened pencil, the game is played as follows:—The players decide the order of play, and he first selected, being supposed to be English, places the point of his pencil at the spot marked in the smaller compartment of the English division of the slate, draws it quickly across the slate in the direction of the opposing army. The pencil will, of course, leave a line marking its track, and all the men of the opposite side, through which the track passes, count as dead. Each player plays alternately, and he wins who first kills all the men on the opposite side. The track of the pencil must be rapidly made, and must be either straight or curved; any track in which there is an angle does not count. Sometimes the players turn their heads or close their eyes when making the track.



FRENCH AND ENGLISH.

Noughts and Crosses, or Tit-Tat-To.—This game, when played out of school-hours, should be wound up with the following rhyme by him who wins the game:—

Tit-Tat-To, my last go;
Three jolly butchers, all of a row.

"When played out of school?" some readers will say. Yes; this qualification is necessary, for it is to be feared and deprecated that this game, as well as that of "Birds, Beasts, and Fishes," is frequently played in school-hours, to while away the weary time that ought to be devoted to the solution of arithmetical or algebraical problems. These slate games are undoubtedly little boys' games, but many are the big boys who indulge in them surreptitiously, if not openly.

X	O	X
O	O	X
X	X	O

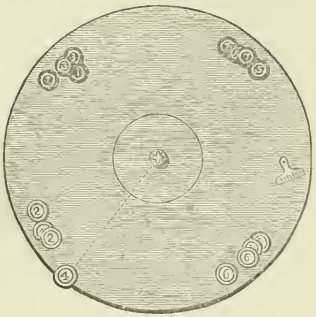
NOUGHTS AND CROSSES.

The game of Tit-Tat-To is played on a figure, similar to the annexed, made on an ordinary slate. The players alternately mark in the figure—the one a cross, and the other a nought; he who first obtains a row either horizontally, perpendicularly, or diagonally wins the game, and calls "the three jolly butchers, all of a row." The object of each of the players is equally to obtain such a row, and to prevent his opponent from obtaining one.

SPILLIKINS OR SPELICANS.

The game of Spelicans is similar to that of "Jerk-Straws." The spelicans are a number of thin pieces of ivory or bone, cut into odd and various shapes—some like saws, some like spears, some like hooks, &c. Each spelican is inscribed with a number, the lowest being 5 and the highest 40. The spelicans are taken up in the hand of any one of the players, except by him who plays first, and dropped upon the table in a heap; the other player or players, as the case may be, then alternately endeavour to remove a spelican from the heap either with the fingers, or by the aid of two small hooks provided for the purpose, without in the slightest degree disturbing any other spelican. At the end of the game each player adds up the numbers marked on the spelicans he has captured, and he who can show the highest number wins. Sometimes, instead of each player alternately trying to remove one spelican, it is allowed for one player to continue removing spelicans one by one until

more than one spelican is disturbed in the same try, when the play passes as before.



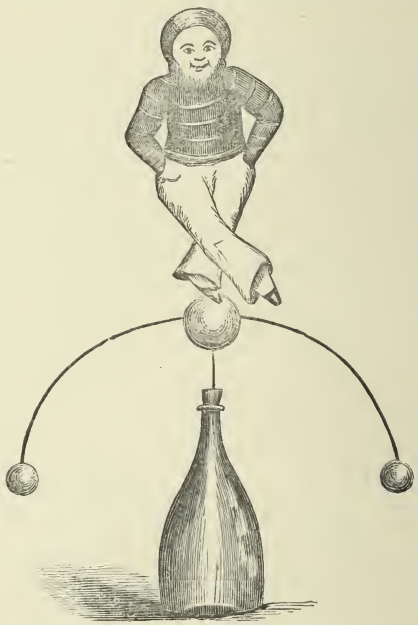
SQUAILS.

SQUAILS.

In some places the game of Squails bears the name of Trails. It is an amusing round game, which can be played on any ordinary table by two or more players of an even number—not, however, exceeding eight. Each player is furnished with an equal number of coloured wooden pieces or discs, which are called squails, and these the player has to place at the edge of the table, half over the edge, and strike them with the open palm of the hand towards a small medal placed in the centre.

The players should be divided into sides, and one from each side should alternately strike a squail towards the medal. An imaginary circle should be drawn round the central medal, into which, if it is knocked out during the play, it must be replaced. The object of the game is to secure for one's own side the largest number of squails near to the central medal, and to obtain that it is legitimate not only to shove one's own squail towards the centre, but also to knock an opponent's squail away or a partner's squail near to the medal.

The game of Squails, for a year or two after its introduction, seemed in a fair way to rank among the most popular round table games, but it soon died out and is now but little played. It deserves, however, much more notice than it usually receives, and we would recommend it as a great improvement on most of the elaborate toy games that are patronised so extensively. A set of squails costs but a trifling sum.



STEADY TAR.

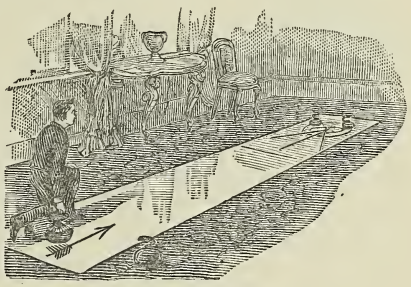
SQUEAKER.

The Squeaker is an instrument with which it is generally supposed that the peculiar squeak of Punch, in the Punch and Judy show, is produced. To make it, get two little pieces of tin, each about an inch long, and half an inch broad, and bend them slightly inwards. Now wind a piece of tape round the pieces of tin when placed together, and fasten the whole together with thread. Blow through the instrument, and by the vibration of the central piece of tape a peculiar squeaking sound will be produced.

Another very simple squeaker is made by placing the two thumbs together alongside of each other, and laying as tightly as possible in the hollow between the thumbs a blade of common grass. If the piece of grass is then blown upon, the same horrible squeaking noise will be produced.

STEADY TAR.

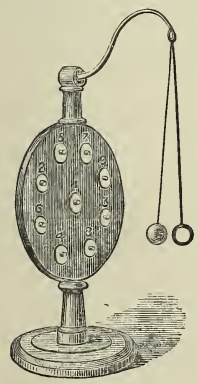
The Steady Tar is another toy of the balancing order, several of which have already been described. To make this toy, stick a needle into a cork, and place the cork, needle upwards, tightly into a bottle. Carve the figure of a sailor—any other figure will answer equally well—out of light wood, cork, or pith, and mount him on a hard wood ball. (*See* figure in the illustration.) Through the centre of this ball run a wire, which must be bent, as in the woodcut, into a half circle, and to either end of which a small leaden weight or bullet of equal weight must be attached. If the hard wood ball is then placed on the needle sticking out of the cork in the bottle, the figure may be spun round, and tipped in any direction; if properly made it will always recover its erect and steady position.



SUMMER ICE.

SUMMER ICE.*

This is a capital new in-door game, founded on the celebrated Scottish game of Curling. The materials for the game are made and supplied by some of the toy manufacturers; but the game, which, although founded on Curling, has also some resemblance to Shovel Board, may be played on any ordinary table with a plain surface. The materials as supplied consist of a long mahogany folding board, at one end of which is a circle, and sixteen flat weights. It is the object of the players to hurl the weights along the board to reach the circle at the other end. After the players have delivered their weights, that side which has the greater number of stones lying nearest to the tee or mark counts one for each weight so lying. Thus, if side A has two weights nearer than any belonging to side B, the former would count two to their score.



TARGETTA.

SYBIL.

See "Prophet."

TABLE CROQUET.

See "Parlour Croquet."

TARGETTA.

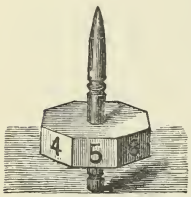
The game of Targetta is a drawing-room game, which is played on a target somewhat resembling a pedestal fire-screen, and similar to the illustration annexed. In the oval central part of the target are fixed a number of pins which are retained in their places by

* This game has been registered by Mr. Cremer, of 210, Regent Street, as has also the following one called "Targetta."

means of springs that are dislodged immediately upon the pins being struck. The pins are thrown at by a ball attached by a long string or cord to the top of the target, and scores are made according to the number of the pins dislodged.

TEETOTUM.

The Teetotum is a kind of top or whirligig that is spun round by twisting the upper part between the thumb and finger. It is usually of a hexagon or octagon shape, but sometimes it is four-sided only, and may be easily made by cutting a piece of wood of an inch or thereabouts in diameter, and a third of an inch in thickness, into the required shape. A stick run through the middle of the disc and fixed makes it complete, and the result is a useful rough and homely teetotum.



TEETOTUM.

Originally teetotums had four sides only, which were respectively marked with the letters T, H, N, and P, signifying Take all, Take half, Nothing, and Put in again to pool. The toys, as now improved, are made with more sides, and are variously numbered. In many of the toy games a teetotum is used in place of dice, but simple teetotum games are played with nuts or some such things for stakes. There are otherwise no special games for the teetotum; it is mostly used in various race and other games of chance.

TIT-TAT-TO.

See "Slate Games."

TOURNAMENT.

This is another new round game, a development of and improvement upon some old friends. It is played on a circular mahogany board. A number of tops, teetotums, or champions of different colours are spun in the centre of the board by different players, and these tops are apt to strike and knock each other about. The player whose top dies nearest the centre of the board wins the game. The game may be played on an ordinary tray, or even on a table if desired.

TRAILS.

See "Squails."

TROUBLE WIT.

See "Magic Fan."

WONDERFUL TRUMPET.

The wonderful trumpet is a very simple toy, and to those who like practical joking, affords amusement, except to the one against whom the joke is made. Get a tube made of tin, wood, or cardboard, a piece of cork, and the hollow part of a quill. Cut a slice about half an inch in thickness off the cork, and place it about half-way down the tube, as at *a b* in Fig. 1 in the illustration. Next cut a second slice from the cork, making notches round its edge, and a hole in the centre through which to pass the quill. When this is done fix it at the points *c d*, contriving so that the quill will extend about two-thirds of the way down the upper compartment of the tube. Instead of closing up the compartment *e* with a piece of cork at the point *c d*, wood, tin, or cardboard may be used, it only being necessary that a number of small notches or holes should

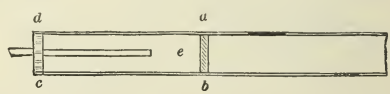


Fig. 1.—SECTION OF WONDERFUL TRUMPET.

be cut in the material used. The trumpet is then complete, and should be represented by Fig. 2.

The following is the use to which it is put:—Place flour, or some harmless dust or powder, in the compartment of the tube marked *e*, block up as instructed the end at *c d*, hand the trumpet to him against whom the joke is to be directed, and instruct him that by blowing through the end of the quill protruding an effect both marvellous and unexpected will be produced. "Blow hard," say; "the harder the better." If he carries out his instructions the flour or powder will come through the holes or notches at the point *c d*, covering the face of the poor unfortunate victim. Viciousness in the use of this instrument should be sternly condemned—a little flour in a boy's face will not harm him, but great care should be taken to ascertain the effects of the material placed in the tube, as certain powders lodging in a person's eyes might do serious injury. Practical joking is not to be much encouraged, but, practised occasionally, and with fun only for its object, is not to be entirely condemned.

Fig. 2.—WONDERFUL TRUMPET.

In winding up the section on Toy Games and Toy-making, it is appropriate to quote the remarks of some of the jurors of the Great International Exhibition, held in London in 1862, who said in effect, when speaking of toys generally, in setting forth their views on the subject, "that toys should be vivid, innocent, and delightful; fitted to teach children to open their eyes, to compare and to observe, and to make them aware how rich and varied are the phenomena of the fair world into which they have been placed, and how much happiness is to be obtained in it."

The manufacture of children's toys forms a very considerable item in the leading industries of the world. The United Kingdom of Great Britain and Ireland alone imports foreign toys to the amount of upwards of £200,000 annually, and this is entirely in addition to the considerable support given to our extensive home manufacture. Among the miscellaneous toys referred to at the commencement of this section were "Noah's Arks," and much wonder has frequently been expressed at the small sum for which toys of this nature are to be purchased. They are usually the product of the skill of the Germans and the Tyrolese. In the Valley of Grödnerthal, in the Tyrol, where almost every cottage is a carver's workshop, Noah's Ark animals are made in very large quantities from a species of pine. The wood is cut into slabs, of from fifteen inches in diameter by three inches thick, the grain of the wood being in the direction of the thickness. A circular piece, six inches in diameter, is cut out of the centre, leaving a ring four or five inches broad. This ring is turned in a lathe, with chisels and gouges, over every part of the surface, on both sides, and on the inner and outer edges. The curvatures, ridges, &c., are very remarkable, but are perfectly understood by the workmen, and by them only. The outer ridge is then cut up radially into slices, each of which slices presents the outline of some animal on both surfaces, the shaping of the wood in the lathe having been such as to bring about this result. Each separate piece is ultimately brought to completion by hand-carving. One of the museums in Kew Gardens, near London, contains specimens of this singularly ingenious manufacture, in various stages of progress.

MECHANICAL PUZZLES.

It would be impossible to give a complete list of the subjects that might be fairly classed under Mechanical Puzzles. What is a puzzle to one generation is none to the next, and so on; new puzzles are constantly being invented and found out. There are a few old ones around which a considerable amount of interest must centre because of their intrinsic merit, and which should find a place in every book prepared for the amusement and recreation of youth; there are also new ones not yet much known, which should be mentioned more because of their newness, perhaps, than their merit.

BALANCING PUZZLES.

A few Balancing Puzzles have been included in the section allotted to Toy Games and Toy-making; for inasmuch as a certain amount of making was necessary, it seemed proper to place them there, and it is sufficient now to refer the reader to that section for some varieties in Balancing Puzzles that are not to be found here.

The Balanced Pail (Fig. 1.)—To balance a pail suspended by its handle on a stick, less than half of which rests on its support, would seem to be an impossible feat. It is to be done, however, if the following instructions be carefully followed:—Take a stick (C D), over which the handle of the bucket or pail is to be placed, and place the stick about two-fifths of its length on a table (A B). The handle of the pail should be so placed over the stick as to be in an inclined position shown by the letters H I, and so that the edge of the pail may touch the edge of the leg or side of the table. To make the pail retain its position, another stick (E F G) will be required, the one end of which should reach to the bottom of the pail, the other end being fitted into a notch previously cut at the point E, in the first stick (C D). The stick (E F G) should rest on the edge of the pail at the point F. The bucket will thus be kept safely balanced, and may, provided the sticks are fairly strong, without risk be filled with water.

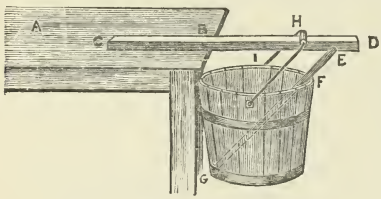


Fig. 1.—The Balanced Pail.

The Balanced Stick.—A stick may be balanced and made to stand upright on the top of the finger by first taking the precaution to insert into its upper end, at about half an inch from that end, two knives, or two forks, or two other articles of equal weight. The stick should be of such a length that the ends of the knives are a trifle lower than the end of the stick when balanced.

A similar puzzle is to make a coin turn on its edge on the point of a needle, or to make a needle turn on its point on the head of a pin. For either of these puzzles, get a bottle, cork it tightly, and in the cork (which we will name B) place a needle or a pin; then take another cork (which we will call X) and cut a slit in one of its ends, so that the coin to be balanced will fit into the slit. If it is on a needle that the coin has to be balanced, force the needle into the cork B point outwards. Now stick two common steel forks, one on either side, into cork X, so that the forks hang downwards; place the coin in the slit of the last-mentioned cork and the edge of the coin on the point of the needle. If the needle is to be balanced on a pin, place the needle in the same manner; the weight of the forks will keep the toy balanced, and enable it to be safely spun round without danger of falling.

The Bridge of Knives (Fig. 2).—Three knives may be supported by their handles on the rims of three cups or glasses in the following manner:—Place the glasses in a triangle, each side of which shall be about equal in length to one of the knives to be balanced. The blade of the first knife should rest on the blade of the second by passing over it near to the point where the handle and blade are joined, the blade of the second passing in the same manner over the blade of the third, which is to be made to rest on the blade of the first. The handles being then properly placed on each one of the glasses forming the triangle, the bridge will be made, and it will be strong enough to bear a considerable weight.

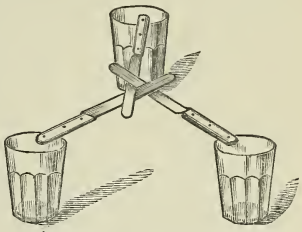


Fig. 2.—The Bridge of Knives.

THE SQUARE AND CIRCLE PUZZLE.

Cut a square piece of cardboard, marked as shown in Fig. 3, into four pieces of equal size and similar shape, so that each piece shall contain three of the marks, and so that none of the marks are cut. Fig. 4 shows that the puzzle is solved by cutting the lines A from a quarter down on the left-hand side to halfway across, then down through the middle to three-quarters of the distance from the top, and then along to the opposite side of the card. The line B takes a corresponding course, being commenced on the top line at a quarter of the whole distance from the right-hand side.

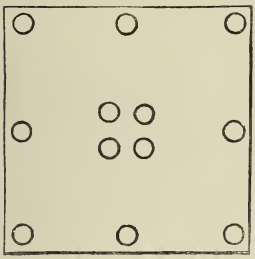


Fig. 3.—Square and Circle —The Problem.

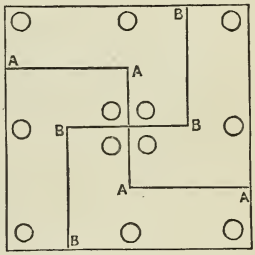


Fig. 4.—Square and Circle —The Solution.

THE CARPENTER'S PUZZLE.

This is very similar to the above. A carpenter had to mend a hole in a floor which was two feet wide and twelve feet long. The board given him to mend it with was three feet wide and eight feet long. He was instructed to entirely

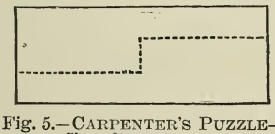


Fig. 5.—Carpenter's Puzzle— The Problem.

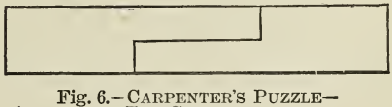


Fig. 6.—Carpenter's Puzzle— The Solution.

cover the hole, to allow no part of the board to overlap, and he was allowed to cut the board into two pieces only. He accomplished the feat by cutting the board as shown by the dotted lines in the annexed Fig. 5, and joining them over the hole in the floor in the manner shown in Fig. 6.

THE DIVIDED FARM.

This is a still more complicated puzzle of the same description. It is the last of the sort we shall give, but many more of a like character may be constructed.

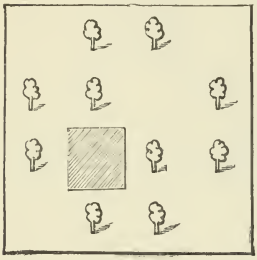


Fig. 7.—The Undivided Farm.

A Frenchman died leaving five sons, among whom he had expressed a wish to divide his farm, on which ten trees grew, so that they all might live together in the house (represented by the dark square in the diagrams), and so that each might have an equal share of land, of a similar shape, each share having two trees growing upon it.

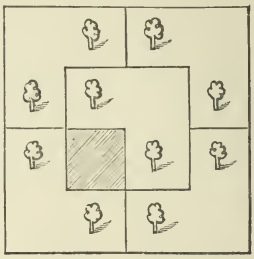


Fig. 8.—The Divided Farm.

Fig. 7 shows the land before it was divided; the lines in Fig. 8 show how the fences were put up when the old man's wish had been carried out.

THE VERTICAL LINE PUZZLE.

This puzzle is very old; but, although simple, is very good. It may be treated either as a mechanical or as an arithmetical puzzle. Place six narrow strips of cardboard of equal length in a row, and add five other pieces in such a way that the whole form nine only. The result is shown in the second row of lines, the added pieces being represented by the dotted lines (Fig. 9). This puzzle may be said to be only a play upon words, but in most puzzles there is some catch.

Fig. 9.—The Vertical Line Puzzle.

THE STRING AND BALLS PUZZLE.

Get a thin piece of wood, bone, or ivory, of the shape shown in the annexed figure (Fig. 10); bore in it three holes—one at each end, and one in the middle. Pass a piece of string or twine through the middle hole, leaving a loop, as shown; on each side of the string thread a ball or ring, and fasten the two ends of the string with knots at the holes at the end of the piece of wood. The puzzle is, without removing the string from the holes or without untying the knots, to get both balls or rings to the same side of the central loop instead of on opposite sides. The following is the solution of the puzzle:—Draw the central loop of the string well down, and slip through it either one or other of the balls until it reaches the back of the central hole; then pull the loop through the hole, and pass the ball through the *two* loops that will thus be formed; draw the string back through the hole as before, and the ball may easily be passed to that part of the string on which the other ball has been strung. This plan of passing the loop through the central hole is a key to all the puzzles of this nature. Such puzzles appear under various names, but they may all be solved if the key to this puzzle of the Balls and String is borne in mind.

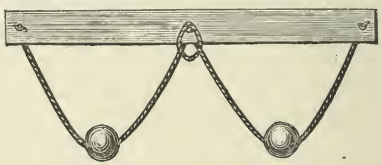


Fig. 10.—String and Balls Puzzle.

A somewhat similar, although more complicated puzzle, is that known as

THE PUZZLING RINGS.

This name, by the way, describes the puzzle, but it has been so many times christened, that no list of names could claim to be a complete list. The puzzle is smart and neat, but the parts have to be so nicely fitted, that it would not be easy for an amateur to make it. It may be purchased at a small cost at any toy-shop. The following is its description:—In a flat board of wood, bone, or metal are a certain number of holes—more or less, according to the size of the puzzle. In each hole a wire is loosely fixed, beaten out into a head at one end, to prevent the wire slipping through the hole; and the other end is fastened to a ring, which is also loose. Each wire has been passed through the ring of the next wire previously to its own ring being fastened on; and through the whole of the rings runs a wire hoop or bow, which also contains, within its oblong space, all the wires to which the rings are fastened, the whole presenting so complicated an appearance as to make the releasing the rings from the bow seem to be an impossibility. The puzzle, nevertheless, is to take off the rings.

The following is the plan to be followed:—The instructions given are for removing the rings from a *seven-ring puzzle* (Fig. 11), that being the simplest form in which the puzzle is made; but it should be noted for general guidance that if an even number of rings are on the bow, the first and second are to be brought down together; if odd, the first one only. To proceed:—Take the hoop in the left hand, and hold the puzzle so that the first ring to be taken off is at the end farthest away from that hand. Draw down the first ring from the bow, and drop it *down* through the bow, so that it may be between the board and the bow; proceed similarly with the third ring; replace the first, by passing it *up* through the bow; bring it (the first) to the end of the bow, bearing in mind that the wires supporting the rings must be perpendicular between the two sides thereof; bring down the rings 1 and 2 together; then bring down No. 5; take up 1 and 2 together; bring down 1; take up 3 and 1; bring down 1 and 2 together; bring down 4; take up 1 and 2; bring down 1 and 3; take up 1; bring down 1 and 2 together; and bring down 7; which completes the seven-ring puzzle.

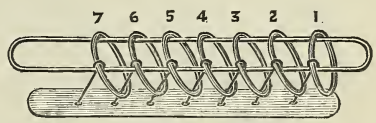


Fig. 11.—THE SEVEN-RING PUZZLE.

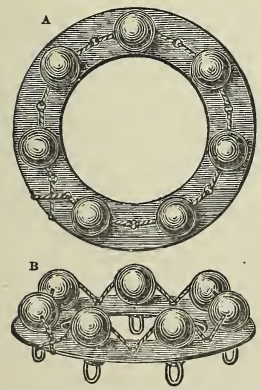


Fig. 12.—BALLS AND RINGS PUZZLE.—A, PLAN; B, SIDE VIEW.

To put the rings on again:—Put on 1 and 2; bring down 1; take up 3; and then 1; bring down 1; and so on, always taking up the first or outward rings.

The seven-ring puzzle is, as already stated, the simplest of these puzzles, as the ten-ring puzzle is usually the most complicated. To perform the ten-ring puzzle it has been computed requires no less than 681 moves. The instructions given above apply equally well to both, if only the note as to an odd or even number of rings to be removed is remembered.

The puzzle of the *Balls and Rings* (Fig. 12) has points of similarity with the above, and also with that of the *string and balls* puzzle. The *balls and rings* puzzle is very ingenious, and should be asked for at the toy-shop. It consists of a round frame of mahogany, about two inches in width and a quarter of an inch thick. In this frame, and at regular intervals, are holes, between which are placed, on the one side of

the frame, rings, and on the other side, balls. The rings and balls are made fast with a cord, which passes through each ring and each ball, and also through all the holes in the frame, the ends of the cord being tied in a cross. The puzzle is to reverse the position of both the rings and the balls from one side of the frame to the other.

As indicated in the *String and Balls* puzzle, the key to this and similar puzzles is to be found in a loop of string, which is usually concealed in some part of the puzzle. The loop should be pulled out or through the wood, and passed over the ball nearest to it; the solution of the puzzle will then be apparent.

THE STAFF PUZZLE, THE VICTORIA PUZZLE, AND THE ARTILLERY PUZZLE.

These are all ingenious puzzles of this class, introduced by Mr. Cremer, of Regent Street, who issues the keys for the solution of the puzzles with the toys.

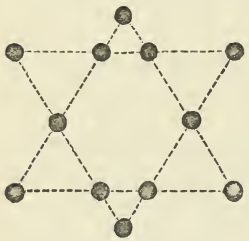


Fig. 13.—The Six Rows Puzzle.

THE SIX ROWS PUZZLE.

Place twelve counters in six rows in such a manner that there shall be four counters in each row. Fig. 13 shows how the puzzle is solved.

THE SIX SQUARE PUZZLE.

Place twelve counters on a piece of slate or cardboard, so that they would be at the angles of six squares, as shown in M, in the accompanying diagram (Fig. 14). The puzzle then is to take away three counters, so that the remaining nine counters shall describe three squares only. The solution is shown in N, Fig. 14. The twelve counters form the six squares A, B, C, D, E, F, whereas upon the counters 1, 2, and 12 being removed the squares C, D, and E only are left.

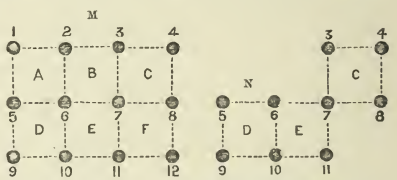


Fig. 14.—The Six Square Problem—The Problem (M) and the Solution (N).

THE MAGIC OCTAGON.

Out of a piece of stiff cardboard, cut four of each of the three designs shown in Fig. 15, A, and so join them together that they form an octagon figure. The pieces numbered 1 are to be fitted together in the centre, the pieces 2 and 3 being placed alternately round the pieces numbered 1, after those pieces have been fitted together (Fig. 15, B).

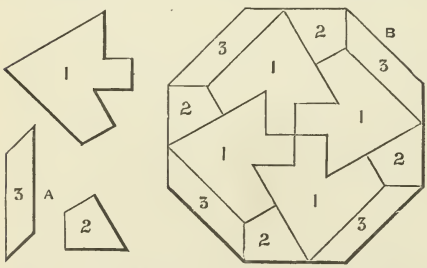


Fig. 15.—The Magic Octagon—A, The Pieces; B, The Octagon.

THE ACCOMMODATING SQUARE.

Cut out eight squares of cardboard; divide four of them into halves, cutting them from corner to corner, so that there are in all twelve

pieces. The puzzle is to form a square with the twelve pieces. It is to be done as shown in the accompanying plan. The four squares and the eight triangular pieces are numbered respectively 1 to 4 and 5 to 12 (Fig. 16).

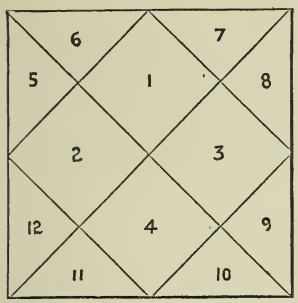


Fig. 16.—The Accommodating Square.

THE MAGIC CROSS.

Take three pieces of cardboard of the shape of the figure numbered 1 in Fig. 17, A, and one piece each of the shapes of 2 and 3. The pieces may be of any size, but it is hardly necessary to say that relatively each one must correspond with the sizes and shapes indicated in the diagram. Fig. 17, B, shows the pieces when put together and forming the cross.

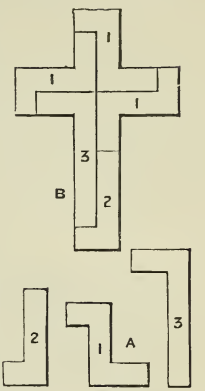


Fig. 17.—A, The Pieces B, The Cross.

TO TAKE A MAN'S WAISTCOAT OFF WITHOUT REMOVING HIS COAT.

This puzzle is almost good enough to be included among conjuring tricks, but as there is neither magic nor sleight of hand involved, there is no alternative but to place it here. The puzzle seems ridiculous and unreasonable, as in performing it neither the coat nor vest may be torn, cut, or damaged, nor may either arm be removed from the sleeve of the coat. The puzzle cannot always be performed, as it depends upon the size of the coat-sleeves allowed by the fashions of the day, though as a rule a coat with suitable sleeves will be found in most households. The person whose waistcoat has to be removed should be the wearer of a coat the sleeves of which are sufficiently large at the wrist to admit of the hand of the operator being passed up and through them. Any person undertaking to perform the puzzle in a drawing-room should first request some one of the company to remove his evening coat, and to replace it by a light spring overcoat; this being done, it will be easy to carry out the following instructions: The waistcoat should first be unbuttoned in the front, and then the buckle at the back must be unloosed. The operator, standing in front of the person operated upon, should then place his hands underneath the coat at the back, taking hold of the bottom of the waistcoat, at the same time requesting the wearer to extend his arms at full length over his head. Now raise the bottom part of the waistcoat over the head of the wearer (if the waistcoat be tight it will be necessary to force it a little, but this must not be minded so long as the waistcoat is not torn); the waistcoat then will have been brought to the front of the wearer, across his chest. Take the *right* side bottom-end of the waistcoat, and put it into the arm-hole of the coat at the shoulder, at the same time putting the hand up the sleeve, seizing the end, and drawing it down the sleeve; this action will release one arm-hole of the garment to be removed. The next thing to be done is to pull the waistcoat back again out of the sleeve of the coat, and put the *same end* of the waistcoat into the *left* arm-hole of the coat, again putting the hand up the sleeve of the coat as before, and seizing the end of the garment. It may then be drawn quite through the sleeve, and the puzzle is accomplished.

TO BREAK A STONE WITH A BLOW OF THE FIST.

To do this two stones are required, each one of which should be from three to six inches in length, and about half as thick. Place one of the stones flat, firmly and immovably, upon the ground, and on it place one end of the other stone, raising the opposite end to an angle of something like forty-five degrees, and just over the centre of the lower stone, with which it must form a T, being kept in that position by a piece of twig or stick of the necessary length. The top or elevated stone should then be smartly struck at about the centre with the little-finger side of the hand; the stick, of course, will give way, and the bottom stone will be broken to pieces.

THE KEY, THE HEART, AND THE DART.

This is a very old-fashioned puzzle, and easy of accomplishment to those who know how to do it. The puzzle is either to arrange the three articles in an apparently inextricable manner, or, if they are so arranged, to separate them without damaging either, or bending the cardboard out of which they should be made.

Cut out of some tough and elastic cardboard a double-headed dart, a key, small at the ring end, and a heart, in which should be cut four angular slits, shaped as in Fig. 18. To arrange them together, the lowermost cut in the heart must be pressed out so that it will form a loop, through which the ring end of the key has to be drawn, and so that one end of the dart may also be passed through without breaking the cardboard. Then fold the dart in the middle, so that one of its heads shall accurately fit upon the other head; bring the loop of the heart back into its former position, drawing it out of the ring of the key, which should then glide down the shaft of the dart, and hang fast held by the head. To disentangle the articles, reverse the order of procedure.

Fig. 18.

THE PRISONERS' RELEASE PUZZLE.

Take two pieces of string or tape, and round the wrists of two persons tie the string, as shown in Fig. 19. It adds to the amusement of the puzzle if one of the persons is a lady and the other a gentleman. The puzzle is for them to liberate themselves, or for any one else to release them without untying the string. To do this, B makes a loop of his string pass under either of A's manacles, slips it over A's hands, and both will be free. Reverse the proceeding, and the manacles are again as before.

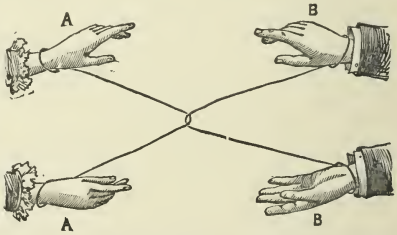


Fig. 19.—The Prisoners' Release Puzzle.

As a finish to the Mechanical Puzzles, we will give the key to the world-renowned

HAMPTON COURT MAZE.

Upon entering the maze, turn to the right; afterwards, whenever there is a choice between the left and right, turn to the left, and the centre will soon be reached. Reverse the process in coming out.

ARITHMETICAL PUZZLES.

UNDER this heading we propose to give some arithmetical puzzles, to speak of the power of different numbers, to show some of the curious combinations of which numbers are capable, and generally to give such examples as our space will admit to explain how the science of numbers may be made to do service for our amusement.

Among the most popular of number puzzles are the

AMERICAN PUZZLES "15" AND "34,"

which have been christened "Boss." The materials of the puzzles are very simple, a description that may indeed be applied to all the amusements dealt with in this section. The puzzles, as purchased, consist of a square box of sixteen small wooden cubes, numbered from 1 to 16. The box of cubes may be purchased in the streets for a very trifling sum, or it may be obtained in the toy-shops in a more elaborate form, but still at a small cost. The popularity of the game may be guessed from the statement made by a New York toy-dealer to the effect that in one day he disposed of no less than 230 gross of a cheap variety. In London, street toy-vendors by the score sold them all day long for weeks together when they were first introduced, and a leading toy-dealer in the fashionable neighbourhood of Regent Street says the number sold retail from his shop daily was enormous. Their popularity in other countries is equally great.

The puzzle is twofold, and is described in the following quaint and curt manner in the little boxes sold in the streets :—

The Puzzle of Fifteen.—"Remove the 16 block. Put the pieces in the box irregularly, and arrange them to regular order by shoving."

The Magic Sixteen, or the Puzzle of Thirty-four.—"Arrange the sixteen blocks so that the sum of the numbers added up in any straight line, either vertical, horizontal, or diagonal, will be 34."

It would appear that the "15" puzzle has the merit of being entirely new, a claim to which the "34" puzzle has no sort of right, it being found in many books of old and recent date. It is believed that there are in all sixteen different ways of arranging the numbered blocks so that the sum of the numbers will be 34 in every direction; but two ways will suffice to quote here, and they are as shown in Figs. 1, 2. The fascination and popularity of "Boss," however, all centre around the "15" puzzle; it is the solution of that which is said to have sent some people mad, to have made more forsake their ordinary occupation, and which claims to have given to a still larger and ever growing number of human beings a new incentive to life. The puzzle is fairly stated above in the words, "Put the pieces in the box irregularly," &c. As a first attempt, however, place the pieces as arranged when the "34" puzzle has been solved, and the "15" puzzle may be easily accomplished after a little practice. To describe the various moves would be unnecessary, but the object first to be aimed at is to get the first row of cubes, viz., 1, 2, 3, 4, into their proper places, attention being next directed to getting the 12 cube into its place; that cube will have to be again moved before all the cubes have been consecutively

1	14	15	4
8	11	10	5
12	7	6	9
13	2	3	16

FIG. 1.—A SOLUTION OF THE "34" PUZZLE.

1	15	14	4
12	6	7	9
8	10	11	5
13	3	2	16

Fig. 2.—ANOTHER SOLUTION OF THE "34" PUZZLE.

arranged, but it should always be kept as near to its proper position as possible. The cubes, when arranged, should read as follows (Fig. 3):—

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	

Fig. 3.—"15" Puzzle—The Cubes in Order.

"Boss," or the real American puzzle of "15" is to place the numbered cubes, as shown in Fig. 4, in the box, and then to arrange them, by sliding and without lifting any one cube, so that they shall read consecutively. It may at once be said that the American puzzle has never yet been solved. But why? is asked by every one, and every one tries to solve it. Articles on the puzzle have appeared in many periodicals, but no one has had the hardihood to publish a solution of the American puzzle. An ingenious calculator has stated that the fifteen cubes may be arranged in the box in 1,307,674,318,000 different combinations, and that it would take one individual a whole year to work out 105,000 of these arrangements, if only one arrangement was worked out every five minutes. Let the reader calculate at what remote period the whole of the different orders could be tested to see whether the "15-14" combination could be overcome. It seems to have been decided that there are a certain number of the combinations that can be solved, and that there are a certain number that cannot, and that the number of each is equal. If, when the fifteen cubes are placed in the box, the number of transpositions required to place the cubes in proper consecutive order is even, the puzzle may be solved; but if the number of transpositions required is odd, the puzzle cannot be solved. For example: take the first solution of the "34" puzzle (Fig. 1), and it will be found that six transpositions are required to place the numbers in the proper order, viz.:—

1	2	3	4
5	6	7	8
9	10	11	12
13	15	14	

Fig. 4. "15" Puzzle The Cubes set for Solution.

1. Transpose 14 and 2
2. ,, 15 ,, 3
3. ,, 8 ,, 5
4. Transpose 11 and 6
5. ,, 10 ,, 7
6. ,, 12 ,, 9

The number of transpositions being even, the puzzle is soluble; with the "15-14" order, there being only one transposition necessary, or an odd number, the puzzle is insoluble. With this information and a little practice any player may tell at a glance when any combination of the figures is shown whether the puzzle is soluble or no.

After the above lengthy dissertation on these clever puzzles we will now proceed to minor topics which may be treated as arithmetical amusements.

THE MAGIC NINE, OR THE PUZZLE OF FIFTEEN.

2	9	4
7	5	3
6	1	8

Fig. 5. — The Magic Nine.

To arrange the numbers 1 to 9 in three rows, so that the sum of each row added together horizontally, vertically, or diagonally shall be 15. Fig. 5 shows how the arrangement has to be made.

THE MAGIC THIRTY-SIX, OR PUZZLE OF ONE HUNDRED AND ELEVEN.

This puzzle is similar in principle to the preceding one, and consists in so arranging the numbers 1 to 36 in six rows that the sum of each row, added together horizontally or vertically, shall be the same (Fig. 6). The sum of the rows will be found to be 111.

8	30	27	10	25	11
35	6	33	34	1	2
17	13	22	21	24	14
20	19	16	15	18	23
5	31	4	3	36	32
26	12	9	28	7	29

Fig. 6.—Magic Thirty-six.

There is a still more complicated puzzle of this class to be performed. It is called

THE MAGIC HUNDRED, OR THE PUZZLE OF FIVE HUNDRED AND FIVE,

This consists in arranging the numbers from 1 to 100 in ten rows, and in such a way that the sum of the numbers counted, horizontally, vertically, or diagonally, shall be 505, neither more nor less. This puzzle may be set when the Magic Nine, the Magic Fifteen, and the Magic Thirty-six have been solved. The key is printed in Fig. 7. Upon a close examination of the key the solution of the puzzle from memory will soon become quite an easy matter. Observe the rows are numbered on the right hand side from 1 to 5, commencing both at the top and at the bottom. It will be seen that the rows numbered 1 contain the numbers 1 to 10 and 91 to 100; the rows numbered 2 contain the numbers 11 to 20 and 81 to 90; the third rows contain all the numbers from 21 to 30 and from 71 to 80; the fourth rows contain the numbers 31 to 39 and 60 to 70, excluding 61, but including 41; in the fifth rows the numbers run from 42 to 59, and have also the numbers 40 and 61. Furthermore, note the lettered columns, and it will be seen that the unit figures in columns A are noughts and ones, in columns B twos and nines, in columns C threes and eights, in columns D fours and sevens, and in columns E fives and sixes.

A	B	C	D	E	E	D	C	B	A	
91	2	3	97	6	95	94	8	9	100	1
20	82	83	17	16	15	14	88	89	81	2
21	72	73	74	25	26	27	78	79	30	3
60	39	38	64	66	65	67	33	32	41	4
50	49	48	57	55	56	54	43	42	51	5
61	59	58	47	45	46	44	53	52	40	5
31	69	68	34	35	36	37	63	62	70	4
80	22	23	24	75	76	77	28	29	71	3
90	12	13	87	86	85	84	18	19	11	2
1	99	98	4	96	5	7	93	92	10	1

Fig. 7.—PLAN OF THE MAGIC HUNDRED.

THE TWENTY-FOUR MONKS.

During the middle ages there existed a monastery, in which lived twenty-four monks, presided over by a blind abbot. The cells of the monastery were planned as shown in the accompanying figure (Fig. 8), passages being arranged along two sides of each of the outer cells and all round the inner cell, in which the abbot took up his quarters. Three monks were allotted to each cell, making, of course, nine monks in each row of cells. The abbot, being lazy as well as blind, was very remiss in making his rounds, but provided he could count nine heads on each side of the monastery he retired into his own cloister, contented and satisfied that the monks were all within the building, and that no outsiders were keeping them company. The monks, however, taking advantage of their abbot's blindness and remissness, conspired to deceive him, a portion of their number sometimes going out and at other times receiving friends in their cells. They accomplished their deception, and it never happened that strangers were admitted when monks were out, yet there never were more nor less than nine persons upon each side of the building. Their first deception consisted in four of their number going out, upon which four monks took possession of each of the cells numbered 1, 3, 6, and 8, one monk only being left in each of the

1	2	3
4	ABBOT	5
6	7	8

Fig. 8. — THE TWENTY-FOUR MONKS.

other cells; nine monks being thus on each side of the building. Upon returning, the four monks brought in four friends, when it was necessary to arrange the twenty-eight persons, two in each of the cells 1, 3, 6, and 8, and five in each of the others; still nine heads only were to be counted in either row. Emboldened by success, eight outsiders were introduced, and the thirty-two persons now were arranged one only in each of the cells 1, 3, 6, and 8, but seven in each of the other cells; again, according to the abbot's system of counting, all was well. In the next endeavour, the strangers all went away and took six monks with them, leaving but eighteen at home to represent twenty-four; these eighteen placed themselves five in each of the cells 1 and 8 and four in each of the cells 3 and 6; the remaining cells were empty, but the cells on each side of the building still contained nine monks. On returning, the six truants each brought two friends to pass the night, and the thirty-six retired to rest, nine in each of the cells 2, 4, 5, and 7; the remainder were empty, and the abbot was quite satisfied that the monks were alone in the monastery.

TO TAKE ONE FROM NINETEEN, SO THAT THE REMAINDER SHALL BE TWENTY.

See how it is done: XIX. (nineteen), by taking away the one that stands between the two tens (XX.), twenty will remain.

A similar catch is to write down nine figures, the sum of which is 45, from that number to take away 50, and to let the remainder be fifteen. The numerals should be added together thus: 1+2+3+4+5+6+7+8+9=45, or XLV., from which take away L. (50), and there will be left XV. (15).

THE FAMOUS FORTY-FIVE.

The number 45 can be divided into four such parts that if to the first 2 is added, from the second 2 is subtracted, the third is multiplied by 2, and the fourth divided by 2:— the total of the addition, the remainder of the subtraction, the product of the multiplication, and the quotient of the division will be the same.

The first part is	8,	to which add 2, and the total will be	10
The second is	12,	from which subtract 2, and the total will be	10
The third is	5,	which multiply by 2, and the result will be	10
The fourth is	20,	which divide by 2, and the result will be	10
	45		

Again, 45 may be subtracted from 45 in such a manner as to leave 45 for a remainder. Arrange the following figures, add the rows together, and each row will be 45; subtract the bottom row from the top row, and the sum of the result added together will also be 45.

9+8+7+6+5+4+3+2+1=45
1+2+3+4+5+6+7+8+9=45

8+6+4+1+9+7+5+3+2=45

THE COSTERMONGER'S PUZZLE.

A costermonger bought 120 oranges at two for a penny, and 120 more at three for a penny, and mixed the oranges all together in a basket. He sold them out, hoping to receive back his money again, at the rate of five for twopence; but on counting his money he found that he had sold the oranges for fourpence less than they had cost him. How this happened will be seen by following the accompanying figures. The first forty purchasers of the oranges would take 200 out of the 240 oranges, and taking it for granted that the fruit was equally mixed, would receive for their money 100 of the oranges originally bought at two a penny

and 100 of those at three a penny, and would pay for them the sum of 6s. 8d. The forty remaining oranges would bring in, at the same rate, 1s. 4d. only, making 8s. in all. The cost of the fruit was, for the first 120, 5s., and for the second 120, 3s. 4d., or 8s. 4d. in all, making the loss of 4d. on the lot. To more fully explain the matter, we will suppose the oranges not mixed, but standing in separate baskets, from which, for each purchaser, the costermonger takes two of the two a penny oranges and three of the three a penny oranges, disposing of them in that way for twopence; it will then be clearly seen that the basket containing the three a penny oranges will be first exhausted, for the first forty purchasers, each having three oranges from one basket, will take all the 120 oranges purchased at three a penny, but will require only 80 oranges from the other basket, thus leaving 40 of the two a penny oranges to be sold at five for twopence, or a loss of fourpence on the last 40 sold.

THE PROGRESSION OF NUMBERS.

An illustration of the progression of numbers may be gathered from the description given of the American puzzle of "15," at the commencement of this section on *Arithmetical Amusements*. It is there stated that the different number of combinations or different arrangements of the fifteen cubes that can be made are 1,307,674,318,000. The reader may prove this for himself in the following manner:—The number of combinations that can be made with two cubes is 2, of three cubes 6, of four cubes 24, of five cubes 120, of six cubes 720, and so on, multiplying the result each time by one number higher than the previous result was multiplied by, until the amazing total quoted is reached; the arrangement of the cubes in rows and columns introducing additional variations of combinations. There are numerous instances on record in which it is stated that advantage has been taken of the known progression that ensues upon a repeated doubling of a given result. The *Horse-dealer's Bargain* is frequently quoted. A horse-dealer having a horse to dispose of, to which a gentleman had taken a great fancy, was asked to name any price he thought fit. Wishing at the first blush to appear generous, he offered to sell his horse, calculating its price according to the number of nails that were used to fasten on the four shoes, a farthing being allowed for the first nail, a halfpenny for the second, a penny for the third, twopence for the fourth, and so on. Upon examination it was found that it took six nails to fasten on each of the shoes, making in all twenty-four nails. The amount arrived at by repeatedly doubling the amount until the twenty-fourth nail had been allowed for was £8,738 2s. 8d.

The story of the *Sovereign and the Sage* gives a still more wonderful result. A king once, anxious to reward one of his subjects for valuable services performed to the State, asked in what way the subject would take his recompense. The king and the subject were both sixty-four years of age, and the wise man asked that he might be granted a kernel of wheat for the first year of their lives, two for the second, four for the third, eight for the fourth, sixteen for the fifth, and so on. By continuing the calculation until the result has been doubled for the sixty-fourth time, the astounding number of 9,223,372,036,854,775,808 will appear. It is generally conceded that the average number of wheat kernels in a pint is 9,216, which will give 18,432 for a quart, 73,728 for a peck, and 589,824 for a bushel, or 31,274,997,411,298 bushels of grain as the courtier's reward for his services, a larger amount than the whole world would produce in several years.

The Pin in the Hold of the "Great Eastern" Steamship is comparatively a modern calculation, based on this principle. It is calculated that 200 pins go to the ounce, and that if for the fifty-two weeks in the year one pin were

dropped into the hold during the first week, two in the second, four in the third, and so on, that by the end of the year the weight of the whole would be no less than 628,292,358 tons of pins. As the *Great Eastern* steamship was built to carry 22,500 tons only, it follows that to carry all the pins there would be required 27,924 ships of the size of the *Great Eastern*.

As a last illustration of this subject we will instance the feat of counting a billion, which all boys know is a million millions. Allowing that so many as 200, which is an outside number, could be counted in a minute, it would, excluding the 366th day in leap years, take one person upwards of 9,512 years before the task would be completed. It is not, therefore, probable that any one person has yet counted a billion.

We next proceed to give a few of the rules showing

HOW A NUMBER THOUGHT OF OR OTHERWISE INDICATED MAY BE TOLD.

These rules and puzzles are numerous, and in practising them in company it is well to have several methods at command, in order that those of the company not in the secret may be the more mystified; and, indeed, those who only know one or two ways will themselves be astonished if they see others proceeding on principles differing from those with which they are familiar.

The Cancelled Figure.—Write down on a slate a series of numbers, the sum of each of which shall be 9: such, for example, as 18, 27, 36, 45, 144, 234, 612, 711, 252, 342, 261, 360, 432, 315, &c. &c. The greater the variety the better. Tell some person to fix on two of these numbers, and after adding them together, to strike out any one of the figures of the result, and then, upon his stating the sum of the remaining figure or figures, the figure struck out may be arrived at by ascertaining the difference between that sum and 9 or 18, according to whether the sum is less or more than 9. If the sum remaining be 9, the figure struck out will have been 9. Suppose, for instance, the numbers selected are 711 and 252, the total of which will be 963; if the figure struck out of that number be 6, the sum of the two remaining figures will be 12, or 6 less than 18. Again, take the numbers 18 and 27, making a total of 45; strike out the 5, and it will be seen that the difference between 4 and 9 is 5.

In the following methods any number may be thought of, and the subsequent calculations are to be mentally or otherwise made by him thinking of the number.

First Method.—Instruct that the number thought of be multiplied by 3, that 1 be added to the result, the result again being multiplied by 3, to which result the number first thought of has to be added; ask the result, strike off mentally the final figure, which will be a 3, and the figure or figures then left will represent the number first thought of. For example:—

The number thought of is	11
Multiplied by 3, it is	33
Add 1	34
Multiply by 3	102
Add the number (11) thought of	113

The result of which, when told, will show 11 to be the number thought of.

Second Method.—Let any number be thought of, which we will again suppose to be 11

Instruct that it be doubled	22
Instruct that some stated even number be added (say 54)	76
Let the result be halved	38
Deduct the number first thought of (11)	27

The result will always be the half of the number that was instructed to be added.

Third Method.—Multiply the number thought of by itself (say 11). 121
Take 1 from the number thought of, and multiply the result by itself (10+10) 100

Ask the difference between the two results .. 21

To this number the player, who is exhibiting his powers, must mentally add 1=22, and divide that number by 2, which gives 11, the number thought of.

Fourth Method.– Add 1 to the number thought of (again 11) .. 12
Multiply by 3 36
Add 1 37
Add the number thought of (11) 48

Ask the result, from which mentally subtract 4, and divide the result by 4, which will again correctly give the original number.

Fifth Method.—Let the number (11) thought of be doubled 22
Add 4 26
Multiply by 5 130
Add 12 142
Multiply by 10 1,420

Ask the result, from which mentally deduct 320, giving 1,100, from which strike off the noughts, and the result is again as before.

Sixth Method.—Let 1 be deducted from the number (11) thought of 10
Multiply by 2 20
Add number first thought of 31

Ask the result, and to it mentally add 3=34, divide by 3, and the quotient of full numbers will be the number thought of. The above methods of guessing a number thought of will be about as many as any lad can remember.

MAGICAL ADDITION.

The following is a peculiar arrangement of the figures 1 to 9, so that by adding them together they amount to 100:—

15
36
47

98
2

100

To find the sum-total of three lines of figures upon the first line being shown, let any one write down a row of figures, and suppose they are 76854. Then take the paper, and, leaving space for two more rows of figures, say that the result of the addition of that row with two other rows can be given, the first of which rows may be written by any one present. Proceed by deducting 1 from the final right-hand figure, and place the figure 1 on the left-hand side; let the top row be folded over, and the paper handed back for the second row to be written, which we will suppose to be 34721; fill in the third row by making each figure in the second row up to 9 by writing 65278; the figures given according to the instructions will be the addition of the three rows.

76854
34721
65278

176853

The addition of five rows of figures may be told in a similar manner. Let any one present write down, as before, a row of figures, and then the calculator may

undertake to tell the addition of that row with four other rows, two of which may be written by any person or persons present. This is attained by deducting 2 from the unit figure, and placing the figure 2 on the left-hand side. For example: again suppose the first row to be as before (76854); the result of the addition of that row and four others may be made to be 276852. After the first row has been written, fold it over, and request some one to write a second row of figures, which shall be supposed to be 34721; to this the magic calculator should write for the third row such figures as will make each of the above up to 9, namely, 65278; again, let a stranger write the fourth row, first turning over so as to conceal the second and third rows; whatever appears for the fourth row must be in each figure, as before, for the fifth row, made by the calculator to 9. Thus, if the fourth row be put down 80765, the necessary figures to add for the fifth row will be 19234, when the previously given total will be found to be correct.

76854
34721
65278
80765
19234
276852

In the last two examples of *Magical Addition* the only stipulations needed are that no subsequent row shall contain more figures than are contained in the first row, and that the first row shall end neither with a 1 nor a 0.

THE CLEVER LAWYER.

The following good story is very old:—A country attorney was once left executor to a will in which the testator bequeathed his stable of horses to be divided among three persons, in the proportions of half of the horses to A, a third of the horses to B, and a ninth of the horses to C. When the will was made 18 horses were in the stable, but subsequently, and before the death of the testator, one died, leaving but 17. The division according to the will now seemed impossible; but to prevent disputes among the legatees, the lawyer gave a horse out of his own stable, then divided the horses according to the will, and yet received his own back, and all were satisfied. It was done in the following manner:—

A received the half of 18, namely	..	..	..	9 horses.
B „ third „	..	..	..	6 „
C „ ninth „	..	..	..	2 „
				17
The lawyer's horse returned	..	..		1
				18

A NEW WAY OF MULTIPLYING BY 9.

Suppose it be required to multiply the following figures by 9, the result may be obtained in the following as well as in the ordinary way. In the first example the ordinary method has been pursued; the new way consists in adding a 0 on the right-hand side of the figures, and subtracting the number to be multiplied.

467513	4675130
9	467513
4207887	4207887

TO REWARD THE FAVOURITES, AND SHOW NO FAVOURITISM.

The proprietor of a ladies' school once received an invitation for one-half of her pupils to attend a flower show, but was a long time before she could decide how to pick out those who ought to be rewarded without hurting the feelings of those left behind. There were thirty pupils in the school, and fifteen were to be taken and the like number left at home. The following plan was the one hit upon:—The pupils were arranged in a row, four intended to go were placed first, five not intended next, and so on, as shown below, the letter A denoting those it was intended should partake of the offered pleasure, the letter B denoting those it was wished to leave out, and they were told when so arranged that the ninth girl, and each succeeding ninth, would be left at home.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
A	A	A	A	B	B	B	B	B	A	A	B	A	A	A	B	A	B	B	A	A	B	B	B	A	B	B	A	A	B

The counting commenced with No. 1, and went round and round consecutively, each ninth pupil being dropped out, as designated to stay at home. It will be seen that those to be left were dropped out in the following order:—9th, 18th, 27th, 6th, 16th, 26th, 7th, 19th, 30th, 12th, 24th, 8th, 22nd, 5th, 23rd, thus leaving fifteen only.

THE DISHONEST SERVANTS.

Three gentlemen, with their servants, had to cross over a river in a boat in which two passengers only could be transported at one time. The servants were known to have planned to murder and rob one or more of the masters if two servants were left with one master or three servants with two masters. The question to be decided was how these six persons were to cross so that the boat could be returned, and yet so that the servants on either side of the river should not outnumber the masters. The following is one of the several ways in which the difficulty might have been overcome:—Two servants go over first, one returns; two servants go over again, one again returning with the boat; two of the masters next go over, and a master and one of the previously taken servants returns; then two of the masters again go over, and the servant already crossed takes the boat back, leaving the three masters safely crossed; the servants are left to come over in any manner they choose.

LORD DUNDREARY'S FINGER PUZZLE TO COUNT ELEVEN FINGERS ON THE TWO HANDS.

Begin on one hand, and count the ten fingers throughout. Begin next time at the finger last counted in the first round, counting this time backwards—ten, nine, eight, seven, six—then holding up the other hand, say "And five are eleven."

UNIFORM RESULTS OF MULTIPLICATION.

The digits	15873	multiplied by	7	give	.. ..	111111
,,	31746	,,	7	,,	.. ..	222222
,,	47619	,,	7	,,	.. ..	333333
,,	63492	,,	7	,,	.. ..	444444
,,	79365	,,	7	,,	.. ..	555555
,,	95238	,,	7	,,	.. ..	666666
,,	126984	,,	7	,,	.. ..	888888
,,	142857	,,	7	,,	.. ..	999999

Of course, it would need the digits 111111 to make .. 777777

TO ASCERTAIN A SQUARE NUMBER AT A GLANCE.

Every boy knows that a square number is a number produced by the multiplication of any number into itself; thus 7, multiplied by itself, gives 49 as a result, 49 consequently is a square number, 7 being termed the square root from which it springs. In high numbers the extraction of the square root is an affair of time and trouble, and after all the necessary calculations have been made it may perhaps be found that the number is not a square number. This unnecessary trouble may be saved if the following instructions are remembered:—Every square number ends with one of the figures 1, 4, 5, 6, or 9, or with two ciphers preceded by one or other of those figures. Again, every square number is either equally divisible by 4, or when divided by 4 will have a remainder of 1; thus, as shown above, the square of 7 is 49, which divided by 4 gives us a quotient 12 and 1 over; 64 again is a square number, and it is exactly divisible by 4.

TO DISTINGUISH COINS BY ARITHMETICAL CALCULATION.

Request some person to place in one of his hands a bronze coin and in the other a silver one, and to let no one know which hand contains either particular coin. This may be ascertained by the following calculation:—The calculator should assign an even number, say 4, to the bronze coin, and an odd number, say 7, to the silver coin. The person holding the coins should be requested to mutiply the number assigned to the coin held in his right hand by an even number, and that assigned to the coin held in the left hand by an odd number. Instruct that the products of the two calculations be added together, and if the whole sum be even the silver coin will have been placed in the right hand, and the bronze coin in the left. If the result be an odd number, the reverse arrangement will of course have been made.

We will conclude this section by stating shortly some of the

PROPERTIES OF NUMBERS.

By a careful study of these properties many amusing arithmetical puzzles and numerical combinations may be arrived at:—

1. Every odd number multiplied by an odd number produces an odd number.
2. Every odd number multiplied by an even number produces an even number.
3. Every even number multiplied by an odd number produces an even number.
4. An even number added to or subtracted from an even number, or an odd number to or from an odd number, produces an even number.
5. An odd number added to or subtracted from an even number produces an odd number.
6. The digits of the nine times multiplication table added together make either 9 or 18 (twice 9), thus:—

$9 \times 1 = 9$
$9 \times 2 = 18$ or 8 plus $1 = 9$
$9 \times 3 = 27$ or 7 ,, $2 = 9$
$9 \times 4 = 36$ or 6 ,, $3 = 9$
And so on to
$9 \times 11 = 99$ or 9 plus $9 = 18$

Then so on again up to 9 times 24, each table making 9, with the exception of 9 times 22 $=198=8+9+1=18$. Indeed, the digits, added together, of the product of any number multiplied by 9, will be found to be 9 or a multiple thereof.

7. The digits 1 to 9 may be placed to form 362880 combinations; this number divided by 9 gives 40320; these figures added together make 9.
8. If two numbers are divisible by any one number, their sum and their difference will also be divisible by the same number.
9. If two numbers divisible by 9 be added together, the sum of the figures will be either 9 or a multiple of 9.

CARD GAMES.

THERE is no knowing exactly when card-playing first made its appearance, or who introduced it. Long before Whist, Cribbage, or Piquet was heard of the natives of India and China amused themselves for many a long hour in card-playing. Though probably they did not restrict themselves to any particular rule or method, still, the enjoyment they derived from the game was, doubtless, quite equal to any that we have now. The old tale, that has so often been repeated, that Whist was invented purposely to entertain, during his moments of sanity, an English sovereign who had lost his reason, may or may not be true. All we really know is, that for more than two hundred years our grandmothers and grandfathers have spent many a happy hour at the card-table, sipping their toddy and playing their rubbers in really good earnest. As far as we are concerned, the toddy sipping may be with safety dispensed with, but not the earnestness; for with cards, almost more than any other amusement, it is utterly useless to play in a half-hearted sort of manner.

Everything, for the time, must be forgotten but the game, and into that the whole energy must be thrown. As all good players know, triflers are to be dreaded far more than inexperienced players. The latter, by practice, strict attention, the exercise of judgment, observation, and memory may soon become skilful players, while the former will never willingly be chosen as partners by good Whist players. It is said that good old Sir Roger de Coverley sent a messenger round every Christmas time with a pack of cards to all the cottagers on his estate, and if accompanied, as no doubt they were, with something useful and substantial, nothing could have been much more acceptable.

LONG WHIST.

AMONG all card games Whist is unequalled, and although no more than four players can join in one game, a whole roomful of people may easily play at the same time by simply dividing themselves into so many quartettes, a pack of cards being provided for each set of players.

For Long Whist four players are required, and a complete pack of fifty-two cards. The first step is for each player to draw a card from the pack, the two highest and the two lowest being partners, each player taking his seat opposite his partner. The cards are then shuffled by the "elder hand," who is the player to the left of the dealer, the post of dealer being allotted to the drawer of the lowest card; after which they are cut by the "younger hand," who is the player to the right of the dealer. Beginning with his left-hand neighbour, the whole pack is then dealt out to the players one by one, faces downward, until the last one is arrived at, which, though the property of the dealer, is turned up, displaying the trump suit. If dealt properly, every player will hold in his hand thirteen cards, which he is now at liberty to look at and arrange in order, the owner of each hand being in honour bound not to look at any cards but his own.

The object of the game is for each player to either make himself, or assist his partner in making, as many tricks as possible, so that they together may gain ten points, that number being game in Long Whist.

The player to the left of the dealer first leads a card which his left hand opponent follows with a card of the same suit; the next player does the same,

until all four cards are upon the table, the trick belonging to the player of the highest card.

Should any one not be able to follow suit, he may either play a card from another suit, or give one of the trump suit, and may possibly, by adopting the latter method, secure the trick for himself and his partner from the hands of their adversaries.

The winner of the trick is entitled to the next lead, the others following him as they did the former leader, and thus the game goes on until the full thirteen tricks are made. The points gained by each side are then noted down, either on a cribbage board or entrusted to the memory of the players, after which another shuffling takes place, and the cards are again distributed, the game thus proceeding until one of the couples has obtained ten tricks, when the game is won.

Another way of scoring points, and one which greatly facilitates business, is that of counting the honours. The four court cards of the trump suit are called honours, and should any one be fortunate enough to have these four cards dealt to him in one hand, or if he and his partner have the cards between them, they can score four to their game. Three honours count for two; but should the honours be equally distributed—that is, should one set of partners have only two court cards between them—the other two cards of the same kind must necessarily be in the hands of their opponents, in which case the honours are said to be divided, and neither side reaps any advantage from them. Each set of partners must win six tricks, constituting "a book," before they may score any to the game.

It is possible, therefore, for a couple of players to gain ten or eleven points during one round, though such luck very rarely occurs. It is a much more common occurrence for five or six deals to be made before the winning of a game.

Although in playing Whist the beginner need know nothing more than the ordinary rules of the game to enable him to take a part, nothing but practice will make him a skilful player. It is only by experience he will learn how necessary it is for him to rigidly adhere to the rules of the game. Whist, like Chess, must be played properly, or not at all. It is, therefore, important that all who wish to be good Whist players should at once make themselves thoroughly acquainted with the rules of the game, and also learn what mistakes to avoid.

The following are technical terms used in Whist:—

Ace.—Highest in play, lowest in cutting.

Blue Peter.—A signal for trumps allowable in modern play. This term is used when a high card is unnecessarily played in place of one of lower denomination—as a ten for a seven, a five for a deuce, &c.

Bumper.—Two games won in succession before adversaries have won one; that is a rubber of full points. Five at Short Whist, ten at Long.

Cut.—Lifting the cards when the uppermost portion (not fewer than three), is placed below the rest. The pack is then ready for the dealer.

Cutting in.—Deciding the deal by each player taking up not fewer than three cards, and the two highest and two lowest become partners. In case of ties, the cards must be cut again.

Cutting out.—In case of other person or persons wishing to play, the cut is adopted as before, when the highest (or lowest, as may be agreed on), stands out of the game, and does not play.

Call, The.—The privilege of the player at eight points asking his partner if he holds an honour. "Have you one?" The partners having eight points are said to *have the call.* When each side stands at eight, the first player has the privilege. No player can call until it is his turn to play.

Deal.—The proper distribution of the cards from left to right, face downwards.

Deal, Fresh.—A fresh or new deal, rendered necessary by any violation of the laws, or by any accident to the cards or players.

Double.—Ten points scored at Long Whist before adversaries have obtained five; or in Short Whist, five before three.

Elder Hand.—The player to the left of the dealer.

Faced Card.—A card improperly shown in process of dealing. It is in the power of adversaries, in such cases, to demand a new deal.

Finessing.—A term used when a player endeavours to conceal his strength, as when having the best and third best (ace and queen) he plays the latter, and risks his adversary holding the second best (the king). If he succeed in winning with his queen, he gains a clear trick, because if his adversary throws away on the queen, the ace is certain of making a trick. The term finessing may be literally explained by saying a player chances an inferior card to win a trick with while he holds the king card in his hand.

Forcing.—This term is employed when the player obliges his adversary or partner to play his trump or pass the trick. As, for instance, when the player holds the last two cards in a suit and plays one of them.

Hand.—The thirteen cards dealt to each player.

Honours.—Ace, king, queen, and knave of trumps, reckoned in the order here given.

Jack.—The knave of any suit.

King Card.—The highest unplayed card in any suit; the leading or winning card.

Lead, The.—The first player's card, or the card next played by the winner of the last trick.

Long Trumps.—The last trump card in hand, one or more, when the rest are all played. It is important to retain a trump in an otherwise weak hand.

Loose Card.—A card of no value, which may be thrown away on any trick won by your partner or adversary.

Longs.—Long Whist, as opposed to Short.

Lurch.—The players who make the double points are said to have lurched their adversaries.

Love.—No points to score. Nothing.

Marking the game.—Marking the score apparent with coins, &c., or with a whist-marker.

Mis-deal.—A mis-deal is made by giving a card too many or too few to any player, in which case the deal passes to the next hand.

Nine Holes.—The side when the score, at a fresh deal, stands at 9, must win, if at all, by points only; the honours do not count.

No Game.—A game at which the players make no score.

Opposition.—Side against side.

Points.—The score obtained by tricks and honours. The wagering or winning periods of the game.

Quarte.—Four cards in sequence.

Quarte Major.—A sequence of ace, king, queen, and knave.

Quint.—Five successive cards in a suit; a sequence of five—as king, queen, knave, ten, and nine.

Rags.—Cards of no value, as the small numbers.

Renounce.—Possessing no card of the suit led, and playing another which is not a trump.

Revoke.—Playing a card different from the suit led, though the player can follow suit. The penalty for the error, whether made purposely or by accident, is the forfeiture of three tricks. When a Revoke is made the penalty should invariably be enforced.

Rubber.—The best of three games, that is, two out of three.

Ruffing.—Another term for trumping a suit other than trumps.

Sequence.—Cards following in their natural order—as ace, king, queen; two, three, four, &c. There may, therefore, be a sequence of four, five, six, and so on.

Single.—Scoring at Long Whist ten tricks before your adversaries have scored five.

See-Saw.—When each partner trumps a suit. For instance, A holds no diamonds, and B no hearts. When A plays hearts, B trumps and returns a diamond, which A trumps and returns a heart, and so on.

Score.—The points gained in a game or rubber.

Slam.—Winning every trick in a round.

Shorts.—Short Whist as opposed to Long.

Tenace.—Holding the best and third best of any suit led when last player. Holding tenace; as king and ten of clubs. When your adversary leads that suit, you win two tricks perforce. (*Tenace minor* means the second and fourth best of any suit).

Treble.—Scoring five (at Short Whist) before your adversaries have marked one.

Tierce.—A sequence of three cards in any suit.

Tierce Major.—Ace, king, and queen of any suit held in one hand.

Trick.—The four cards played, including the lead.

Trump.—The last card in the deal; the turn-up.

Trumps.—Cards of the same suit as the turn-up.

Ties.—Cards of like denomination—as two kings, queens, &c. Cards of the same number of pips.

Trumping Suit.—Playing a trump to any other suit led.

Underplay.—Playing to mislead your adversaries; as by leading a small card though you hold the king card of the suit.

Younger Hand.—The player to the right of the dealer.

The following rules have frequently proved very valuable to beginners; we think, therefore, our own young readers who are at all ambitious to excel in Whist may as well have the benefit of them.

BOB SHORT'S RULES.

FOR FIRST HAND, OR LEAD.

1.—Lead from your strong suit, and be cautious how you change suits, and keep a commanding card to bring it in again.

2.—Lead through the strong suit and up to the weak, but not in trumps, unless very strong in them.

3.—Lead the highest of a sequence; but if you have a quart or quint to a king, lead the lowest.

4.—Lead through an honour, particularly if the game be much against you.

5.—Lead your best trump if the adversaries be eight, and you have no honour, but not if you have four trumps, unless you have a sequence.

6.—Lead a trump if you have four or five or a strong hand, but not if weak.

7.—Having ace, king, and two or three small cards, lead ace and king if weak in trumps, but a small one if strong in them.

8.—If you have the last trump, with some winning cards, and one losing card only, lead the losing card.

9.—Return your partner's lead, not the adversaries', and if you have only three originally, play the best; but you need not return it immediately when you win with the king, queen, or knave, and have only small ones, or when you hold a good sequence, have a strong suit, or have five trumps.

10.—Do not lead from ace queen or ace knave.

11.—Do not lead an ace unless you have a king.

12.—Do not lead a thirteenth card, unless trumps be out.

13.—Do not trump a thirteenth card, unless you be last player or want the lead.

14.—Keep a small card to return your partner's lead.

15.—Be cautious in trumping a card when strong in trumps, particularly if you have a strong suit.

16.—Having only a few small trumps, make them when you can.

17.—If your partner refuses to trump a suit of which he knows you have not the best, lead your best trump.

18.—When you hold all the remaining trumps, play one, and then try to put the lead in your partner's hand.

19.—Remember how many of each suit are out, and what is the best card left in each hand.

20.—Never force your partner if you are weak in trumps, unless you have a renounce or want the odd trick.

21.—When playing for the odd trick, be cautious of trumping out, especially if your partner be likely to trump a suit; make all the tricks you can early, and avoid finessing.

22.—If you take a trick and have a sequence, win with the lowest.

FOR SECOND HAND.

23.—With king, queen, and small cards, play a small one when not strong in trumps; but if weak, play the king. With ace, king, queen, or knave only, and a small card, play the small one.

FOR THIRD HAND.

24.—With ace and queen, play Her Majesty, and if she wins return the ace. In all other cases the third hand should play his best card when his partner has led a low one. It is a safe rule for third hand to play his highest.

FOR ALL THE PLAYERS.

25.—Fail not, when in your power, to make the odd trick.

26.—Attend to the game, and play accordingly.

27.—Hold the turn-up card as long as possible, and so keep your adversaries from a knowledge of your strength.
28.—Retain a high trump as long as you can.
29.—When in doubt, win the trick.
30.—Play the game fairly, keep your temper, and don't talk.

Supplied with the above directions, none of our young friends need hesitate to become one of four players at the whist-table, where, no doubt, they will soon distinguish themselves by their skill and dexterity.

This, however, will not be the case unless they resolve either to play well or not to play at all; and to do this, they must bear in mind that not only is it necessary to have a thorough knowledge of all the leading rules and principles of the game, but the little details, which are learnt only by degrees, must also receive due attention.

For instance, success greatly depends upon knowing when to return a partner's lead, how to secure the odd trick, and also how to finish the game.

A very common occurrence is for a well-played game to be spoilt by the last two or three tricks being played badly; and the ending of the game is almost more important than the beginning.

An inexperienced player, elated, perhaps, by a little seeming success, which, no doubt, has really been attributable to the good playing of his partner, has often been known to spoil the end of a game by his bad playing.

Very slow calculating players are by no means regarded in the light of acquisitions at a card-table; still, as compared with rash, thoughtless players, they are very much the safer partners.

Most of the long established laws of Whist, which must be thoroughly mastered and committed to memory by all learners, in order that they may be carried into practice continually, are as follows:—

LAWS OF LONG WHIST.

THE RUBBER.

1.—THE rubber is the best of three games. If the first two games are won by the same players the third game is not played.
2.—A game consists of ten points (five in Short Whist). Each trick above six counts one point.
3.—Honours, *i.e.*, ace, king, queen, and knave of trumps, are thus reckoned:—
If a player and his partner, either separately or conjointly, hold—
1st. The four honours, they score four points.
2nd. Three of the honours, they score two points.
3rd. Two honours only, they do not score. (In Short Whist honours do not count.)
4.—Those players who at the commencement of a deal are at the score of nine cannot score honours.
5.—The penalty for a revoke takes precedence of all other scores; tricks score next; honours last.
6.—Honours, unless claimed before the trump card of the following deal is turned up, cannot be scored.
7.—To score honours is not sufficient: they must be called at the end of the hand; if so called, they may be scored at any time during the game.
8.—If an erroneous score be proved, such mistake can be corrected prior to the conclusion of the game in which it occurred, and such game is not concluded until the trump card of the following deal has been turned up.
9.—If an erroneous score, affecting the amount of the rubber, be proved, such mistake can be rectified at any time during the rubber.
10.—In cutting, the ace is the lowest card.
11.—In all cases every one must cut from the same pack.
12.—Should a player expose more than one card, he must cut again.
13.—In cutting for partners, two players cutting cards of equal value, unless such cards are the two highest, cut again; should they be the two lowest, a fresh cut is necessary to decide who shall deal.
14.—Three players cutting cards of equal value cut again.

SHUFFLING.

1.—The pack must be shuffled above the table, but not so that the cards can be seen.
2.—The pack must not be shuffled during the play of the hand.
3.—The dealer's partner must collect the cards for the ensuing deal, and has the first right to shuffle that pack.
4.—Each player, after shuffling, must place the cards, properly collected and face downwards, to the left of the player about to deal.
5.—The dealer has always the right to shuffle last; but should a card or cards be seen during his shuffling or any other time, he must re-shuffle.
6.—Each player deals in his turn; the right of dealing goes to the left.
7.—The player on the dealer's right cuts the pack, and in dividing it must not leave fewer than four cards in either packet; if, in cutting, a single card be exposed, or if there be any confusion of the cards, there must be a fresh cut.
8.—When a player whose duty it is to cut has once separated the pack, he must neither re-shuffle nor re-cut the cards.
9.—After the pack is cut, should the dealer shuffle the cards he loses his deal.
10.—If any card, except the last, be faced in the pack, or if the pack prove to be imperfect, there must be a new deal.
11.—A misdeal loses the deal.
12.—The trump card must be left on the table until the first trick has been won.
13:—A revoker must give three tricks to his opponent.
14.—When a revoke has been made the opponents may search all the tricks.
15.—A revoke cannot be claimed after the cards have been cut for the next deal.
16.—Bystanders should be silent.

The following general principles will be found to be of very great value :—

FIRST HAND.

1.—Lead from your strongest suit.
2.—Lead the highest of a head sequence.
3.—Lead the highest of a numerically weak suit.
4.—Try to avoid changing suits.
5.—In the second round of a suit return the lowest of a four suit, the highest of a three suit.

SECOND HAND.

6.—The second hand player in the first round of a suit should generally play the lowest card, and also win with the lowest of a sequence.
7.—If you do not head a trick you should throw away with your lowest card.
8.—Young players often make the mistake of imagining that it does not signify which card they play when they hold only small cards or cards in sequence.
9.—They have still to learn that a reason ought to exist for the playing of every card on the table, and that the winning of a single trick is not all that ought to be taken into consideration; the information afforded to one's partner must also be thought of.

THIRD HAND.

10.—Play your highest card third hand. Presuming that your partner, who may lead a small card, plays from his strong suit, meaning to get the winning cards of it out of his way, you therefore play your highest, remembering that you play the lowest of a sequence.
11.—When your partner leads a high card, however, the case is different. You must not put ace on your partner's king, thus parting with ace and king in one trick.
12.—If you think that your partner has led from a weak suit, you may then finesse king, knave, &c., or pass his card altogether, so as not to give up the entire command of the suit; but if you are not sure whether his card is intended to signify strength or weakness, do not finesse.

FOURTH HAND.

13.—Less skill is required by the fourth player than any of the others; all he has to do is to try to beat the three cards on the table before him, and thus win the trick, unless, of course, it has already been taken by his partner, who has either played the highest card or trumped. In that case the player should play a low one of the same suit, or if he cannot do that he should discard.

When not able to follow suit, you should discard from your weakest suit; indeed, the fact of your discarding originally from any suit is an intimation to your partner that you are weak in that particular suit. Natural discards may be distinguished from such as are forced by taking into consideration the aspect of the game at the time of the discard.

If the person discarding has been playing a strong game, or leading trumps, you may be sure that the discard was from a weak suit; while, on the other hand, any one discarding who has not shown strength most likely does it to conceal weakness. The best use that can be made of trumps is a matter that is by no means learnt all at once. The advantage generally acknowledged to be the greatest in the possession of a hand strong in trumps is to draw the adversaries' trumps for the bringing in of your own or your partner's long suit. At the same time, should you be weak in every suit but trumps, you have no alternative but either always leading trumps or leading from a weak suit. As a general rule, it is only right to lead trumps when strong in them, therefore your partner's lead of trumps should be returned immediately. Still, a player, however strong in trumps, should not use them recklessly, but remembering that they are meant to disarm the opponents, should employ them as much as possible for that purpose. Such advice, we ought to remark, is only serviceable among sound players; should you have an inexperienced partner, the best thing to be done is to make as many tricks as you can, and not attempt to play scientifically.

When you have played all your trumps, do not choose a suit from which your partner threw away when he was not able to follow your trump lead. Of course he is weak in that suit. If he has thrown away more than one suit, play the suit from which he last threw away.

Leading a high card, then a low one from the same suit, indicates weakness, or it may indicate a wish to have trumps led. Trumping second hand at an early stage of the game also indicates weakness.

When you and your partner have all the trumps between you, if you wish to throw the lead into his hand play a small one.

There are some instances when it is polite to win your adversaries' leads with the highest of a sequence, if you can do it without deceiving your partner; by so doing you make your opponents wonder what has become of the lower honours.

Holding ace, ten, and a small one, your partner leading the nine of the suit, pass it; for if he holds an honour you make two tricks, counting your ace for a certain trick.

With king, queen, or queen and knave, and another play one of the high cards in all cases when you are second hand. With an average remainder of trumps and good cards, having one certain loser, throw it away at your first opportunity; it may enable your partner to make his second best of the suit. When your partner does not trump a winning card you may be quite sure that he means you to play trumps.

Should the queen come from your right in a lead with ace or king, ten or another, pass it; this gives you a ten ace, as, if your partner have either ace or king, you make three tricks in the suit.

Some players, however, think it best to cover the queen.

It is bad policy to lead up to queen or knave, the contrary with respect to the ace or king; the same may be said with reference to leading through those several cards.

If your partner leads trumps and you have four high trumps, endeavour to make sure of three rounds in that suit; should his lead, however, be a nine, pass it; you will then have the lead after the third round.

When the lead comes from your right hand opponent, play your queen, should you hold ace, queen, and ten,

Independently of Whist being one of the best in-door games that have ever been introduced, it is certainly the finest exercise of memory that, in this form, we could have. Beginners frequently are quite discouraged by their repeated failures, which arise from no other cause than simply the forgetfulness of the player. No one, however, need be disheartened; a knowledge of the game will create in the player such a love for it that he will be anxious to cultivate any deficiency he may have as regards his memory in order that he may become a proficient Whist player, and thus his character as a whole will, no doubt, be benefited by the exercise, because in Whist one great maxim is that no allowances should be made for forgetfulness.

Not beginners only, who have had no confidence in their memory, but many long-established players, have been known, in sorting their cards after the deal, to arrange them in such perfect order that a sharp-sighted adversary with very little difficulty can take a glance at the whole hand.

Even Hoyle, in a plan laid out by him as a kind of aid to the memory, recommends that the trumps should be placed to the left of all the other suits, the best or strongest suit next, and the weakest last on the right hand.

Instead of that, most people find by experience that the best plan is to take up the cards just as they happen to fall, and hold them in the hand without sorting.

A little practice will soon enable the player to select the right card without any previous arrangement.

And now, after giving all these rules and instructions with regard to Whist playing, we must not omit to add a few words as to the spirit in which the game should be played. Voltaire says that "in war we ought to do that which the enemy most dreads." So we should also in Whist, remembering, however, that we are trying to conquer, not our enemies, but our friends; therefore, if we win we have cause for congratulating ourselves, if we lose let us be quite as ready to congratulate our opponents.

There is, perhaps, no game where the temper may be more tried than in Whist. Knowing this, it would perhaps be better for the irritable and peevish in disposition to keep altogether aloof from the game, simply because they would not only be a source of annoyance to others, but they would derive no pleasure themselves from the pursuit.

Patience and forbearance must be exercised. In spite of all that has been said against the practice of card-playing, we none of us can tell how much good has resulted from it. Not only good temper, but many other virtues, may be cultivated at the whist table.

Honour and integrity must be maintained; for though cheating and underhand playing have in some cases for a time been successful, they are methods that never, in the long run, have been adopted with satisfaction.

Idleness is a quality that must be wholly dispensed with. A player needs to be always on the alert; without casting any sly glances at the cards held in the hands of the others, he may, by his own observation and diligence, know exactly the strength or weakness of each player.

"My son," once said a keen, shrewd business man, "don't attempt to play cards unless you have four eyes;" and certainly the player who cannot with his mind's eye see what cards the other players have, as well as those in his own hand, will never be much more than an indifferent player.

No silly trifling conversation should be carried on during the game. To play well, nothing should be allowed to divert the interest from the subject in hand. Indeed, we cannot conclude better than quote what Charles Lamb says in one of his Essays about the famous Mrs. Battle, although, at the same time, we should scarcely advise any of our readers to estimate either Whist or any other game quite so seriously as she did.

MRS. BATTLE'S OPINION ON WHIST.

"A clear fire, a clean hearth, and the rigour of the game." This was the celebrated wish of old Sarah Battle (now with God), who, next to her devotions, loved a good game of Whist.

She was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or not; and will desire an adversary who has slipped a wrong card to take it up and play another. These insufferable triflers are the curse of a table. One of these flies will spoil a whole pot.

Of such, it may be said that they do not play at cards, but only play at playing at them.

Sarah Battle was none of that breed. She detested them from her heart and soul, and would not, save upon a striking emergency, willingly seat herself at the same table with them.

She loved a thorough-paced partner, a determined enemy. She took and gave no concessions. She hated favours. She never made a revoke nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight, cut and thrust.

She held not her good sword (her cards) like a dancer. She sate bolt upright, and neither showed you her cards nor desired to see yours.

All people have their blind side, their superstitions; and I have heard her declare under the rose that hearts were her favourite suit.

I never in my life (and I knew Sarah Battle many of the last years of it) saw her take out her snuff-box when it was her turn to play, or snuff a candle in the middle of the game, or ring for a servant till it was fairly over. She never introduced or connived at miscellaneous conversation during its process.

As she emphatically observed, *cards were cards;* and if I ever saw unmingled distaste in her fine last-century countenance, it was at the airs of a young gentleman of a literary turn who had been with difficulty persuaded to take a hand, and who, in his excess of candour, declared that he thought there was no harm in unbending the mind now and then, after serious studies, in recreations of that kind!

She could not bear to have her noble occupation, to which she wound up her faculties, considered in that light. It was her business, her duty: the thing she came into the world to do—and she did it. She unbent her mind afterwards over a book.

Quadrille, she told me, was her first love, but Whist was the soldier game—that was her word. It was a long meal; not like quadrille, a feast of snatches. One or two rubbers might co-extend in duration with the evening.

A grave simplicity was what she chiefly admired in her favourite game; there was nothing silly in it, like the nob at cribbage—nothing superfluous. She even wished that Whist were more simple than it is, and saw no reason for the deciding of the trump by the turn of the card. Why not one suit always trumps?

In square games (she meant Whist), all that is possible to be allowed in card playing is accomplished.

No inducement could ever prevail upon her to play *for nothing.* She could not conceive *a game* wanting the spritely infusion of chance, the handsome excuses of good fortune. Man is a gaming animal, and his passion can scarcely be more safely expended than upon a game at cards, with only a few shillings for the stake.

It is needless to say that Sarah Battle's dislike to play Whist for nothing is not by any means generally shared by Whist players. Those who cannot play the game for its own sake and for the interest which they take in it had better not play it at all.

SHORT WHIST.

THIS is unmistakably nothing more or less than ordinary Whist cut in half; therefore it is almost unnecessary to say much about it, because the principles of the game are just the same as those which have been given at length for the playing of Long Whist.

It is said that it was first introduced at Bath by Lord Peterborough, who, fear-

ing he was about to incur some heavy losses, thought he might sooner be relieved of his suspense if he could contrive to shorten the game. Even now, although it may not be so popular as it once was, it still possesses a great attraction for many players, who are of opinion that the awarding of points for honours (which are not held as the result of play, but simply because they are dealt out to the players holding them) introduces an element of mere accident into the game, which they think does not add either to its interest or to its claims as a scientific amusement. Five points constitute the game in Short Whist, the rubber being reckoned as two points.

Honours are never called, but are always counted, except at the point of four.

The chief advantage of Short Whist lies in the fact that the trumps may be made special instruments of power. Carleton says:—"Trumps should be your rifle company; use them liberally in your manœuvres; have copious reference to them in finessing, to enable you to maintain a long suit."

Should you be weak in trumps, ruff a doubtful card at all times; with a command in them, be very chary of that policy.

Let your great principle always be to keep the control of your adversaries' suit and leave that of your partner free.

If you see the probable good effect of forcing, decide which of your adversaries you will assail, but do not attempt them both at once. Let it be the stronger, if possible.

When you force both hands opposed to you, one throws away his useless cards; while the chance is the other makes trumps that under other circumstances would have been sacrificed.

And the great authority Deschapelles, in speaking of Short Whist, remarks, "When we consider the social feeling it engenders, the pleasure and vivacity it promotes, and the advantages it offers to the less skilful player, we cannot help acknowledging that Short Whist is a decided improvement upon the old game."

DUMBY, OR THREE-HANDED WHIST.

This is exactly the same as Long Whist, excepting that there are three players instead of four, and one of the players undertaking the responsibility of two hands. Dumby's hand is exposed on the table, open to the view of the three players. On the whole, the player having Dumby for partner has somewhat the best of it.

DOUBLE DUMBY, OR TWO-HANDED WHIST.

This is when only two persons play. Two hands may either be exposed on the table, and made use of as if there were four players, or they may be entirely rejected. In the latter case the single hands held by the players must be managed as skilfully as possible. In all these little variations upon the real game of Whist each honour counts as one point.

PIQUET.

At one time Piquet was one of the most fashionable of our card games, though latterly, perhaps owing to its being rather difficult to learn, it has not been quite so popular. It is played by two persons with thirty-two cards, all the twos, threes, fours, fives, and sixes being dispensed with; the remaining cards possessing the same value as at Whist. In each game the number of points is 101.

Before describing the game it will be most advisable to give the meaning of the technical terms employed.

Talon or Stock.—The eight remaining cards after twelve are dealt to each person.

Repique is when one of the players counts thirty points in hand before his adversary has or can count one; when, instead of reckoning thirty, he reckons ninety, and counts above ninety as many points as he would above thirty.

Pique is when the *elder hand* counts thirty in hand and play before the adversary counts one, in which case, instead of thirty, the hand reckons for sixty, to which are added as many points as may be reckoned above thirty.

Capot.—When either party makes every trick, which counts for forty points.

Cards.—The majority of the tricks, reckoned for ten points.

Carte Blanche.—Not having a pictured card in hand, reckoned for ten points, and takes precedence of everything else.

Quatorze.—The four aces, kings, queens, knaves, or tens. Each quatorze reckons for fourteen points.

Threes of Aces, &c., down to tens, reckon for three points.

Point.—The greatest number of pips on cards of the same suit, reckoned thus: The ace for eleven, the court cards for ten, nines for nine, &c., and count for as many points as cards.

Tierce.—Three successive cards of the same suit, reckoned for three points. There are six kinds of tierces, viz., ace, king, queen, called a tierce major, down to nine, eight, seven, a tierce minor.

Quart.—Four successive cards of the same suit, reckoned for four points. There are five kinds of quarts: ace, king, queen, knave, called quart major, down to ten, nine, eight, seven, a quart minor.

Quint.—Five successive cards of the same suit, reckoned for fifteen points. There are four kinds of quints: ace, king, queen, knave, ten, called quint major, down to knave, ten, nine, eight, seven, a quint minor.

Sixième.—Six successive cards of the same suit, reckoned for sixteen points. There are three kinds of sixièmes: ace, king, queen, knave, ten, nine, a sixième major, down to queen, knave, ten, nine, eight, seven, a sixième minor.

Septième.—Seven successive cards of a suit, reckoned for seventeen points. There are two kinds, viz., from the ace to the eight inclusive, a septième major, and from the king to the seven inclusive, a septième minor.

Huitième.—Eight successive cards of the same suit, reckoned for eighteen points.

The first thing, however, to be noticed is Have either of the players *carte-blanche?* Should the eldest hand have it, he must tell the dealer to discount for it, and show his cards. Should the younger hand have it, he must wait until the elder has discarded, then show his hand also.

The player who has *carte blanche* not only counts ten towards the pique, or repique, but prevents his opponent having either.

The dealer has the option of discarding or not as he feels inclined, but should he do so he must take in first any that may be left by the elder hand, and after that his own three which are at the bottom of the stock. The cards that may be left he can look at; but in that case the elder hand may do the same.

It is wiser, therefore, in some instances for the dealer not to look at the cards he leaves, because it will be more to his advantage that the cards should not be seen by his opponent. If the dealer should happen to mix up with his own discard any of the cards left by him, the elder hand can claim to see all, as soon as he has intimated what suit he means to lead. If, however, the elder hand should not lead the suit he named, the dealer can insist upon his leading any suit he pleases.

In the game of Piquet the value of the cards depends to a very great extent upon the various combinations that are made. The learner must, therefore, become thoroughly acquainted with these combinations, otherwise he might make the mistake in discarding of simply throwing out such cards as were of the least numerical value, which really would be a loss to him. There are no trumps in Piquet, therefore each trick is won by the highest card of the suit that is led.

In laying out try to secure a *quatorze.* Should neither player have four aces, *quatorze* kings annul queens, and, by the same rule, in the adversary's hand queens annul knaves. If you have four aces, you may reckon also any inferior *quatorze,*

as of tens, and your opponent cannot reckon four kings, though he should hold them. In the same way, you can count three aces, and inferior threes down to tens, while your opponent cannot count his three kings.

The player who has the greatest number of cards in a suit has the point; but when both players have an equal number of cards in the same or different suits, the point is then won by the player who has the greatest number of pips, counting the ace as eleven and the court cards as ten each. The point being chosen, the eldest hand announces what it is, asking at the same time if it is good; if his adversary has more he replies "it is not good," if he has just as many he answers "it is equal," but if he has not so many he answers "it is good." The player who has the best counts as many for it as he has cards which compose it, and whoever has the point counts it first, be he elder or younger hand, points being equal; or the two players having equal tierces, quints, quarts, &c., neither can count.

The points, tierces, quarts, quints, &c., must be shown on the table, that their value may be reckoned; *quatorzes*, threes of aces, and kings need not be shown.

In reckoning after the *carte-blanche* comes the point, next the sequences, and then the *quatorzes*, or threes of aces, kings, &c. The cards are then played, each card, excepting a nine or an inferior one, counting one.

The elder hand having played the first card, the dealer before answering the card must count his own game, point, sequence, *quatorze*, or *carte-blanche*, if he has it, and, after reckoning them altogether, he takes the first trick if he can with the same suit; if he cannot do so his opponent has the trick.

When the tricks are equal they do not count. The winner of the last trick counts two.

The three chances in Piquet are the *repique*, *pique*, and *capot*, the whole of which are sometimes made in one deal. The capot is won by the player who wins all tricks adding ten instead of forty to his score.

A *pique* is gained as follows:—Supposing the elder hand to have a *quint* to an ace, which being a *quint-major* is as good as a point, it is therefore good also as a sequence, and counts twenty; suppose also that he should have three aces, which must be good, because he has a *quint-major*, that is, one of each of the cards that constitute a *quatorze*, that makes him twenty-three. In playing the cards, then, his *quint-major* and the two additional aces must also count one each, making in all thirty, upon which the player, instead of saying in his play "twenty-nine, thirty," says "twenty-nine, sixty."

Now for the *repique*. Supposing the elder hand to have the same point, good as above, and four aces as well, instead of three, he counts in his hand, without playing a card, first, five for his point, fifteen for his *quint-major*, and fourteen for his four aces—that is to say, thirty-four in hand, which is ninety-four in fact, the game in one hand.

EUCHRE.

This is the most popular game in the United States, and can be played by two, three, or four players.

Like Whist, Euchre does not depend upon chance only; great skill is required to play the game well.

It is played with a Piquet pack, that is, a pack of thirty-two cards, all cards below seven, excepting the ace, being taken out. The value of the cards is the same as in Whist, except that the knave of trumps and the other knave of the same colour take precedence over the remainder of the trumps. The knave of

trumps is called the right bower, and the knave of the suit of the same colour the left bower.

Supposing spades to be trumps, then the cards rank in the following order :— Knave of spades, knave of clubs, ace, king, queen of spades, &c.

If clubs were trumps then the knave of that suit would be highest card, and knave of spades the next. The knaves rank as in Whist when neither right nor left bowers.

EUCHRE FOR TWO PLAYERS.

The cards are dealt as follows :—First deal two to each, then three to each.

The eleventh card is then turned up, and to whatever suit it belongs that suit is trumps.

Five points constitute the game. If a player win three tricks, they count for one point ; if he win four tricks, they also count for one point ; but if he win all five tricks, they count two points.

The eleventh card being turned up, the first player begins the game by looking at his hand to ascertain if, in his own estimation, it is sufficiently strong to score —that is, to make three, four, or five tricks. Should he be able to do so, he will say, "I order it up;" that is, that the dealer is to take up the turn-up card in his hand, and put out any card he likes. If, on the contrary, he thinks he cannot score, he says, "I pass."

If the first player orders the turn-up card up, the game begins at once by his playing a card and the dealer following suit. Should the dealer not be able to follow suit, he must either throw away or trump, as in Whist.

The winner of the trick then leads, and so the game goes on until the ten cards are played.

If either the dealer or the other player order the card up and fail to get three or more tricks, he is euchred—that is, his adversary scores two.

Suppose the first player passes, not, in his own estimation, being strong enough to make three tricks, the dealer can, if he likes, take the card and put one of his own out, but if he fails to score he is euchred.

If they both pass, the first player may change the trump, and the dealer is compelled to play. If, however, the former does not score he is euchred.

If he passes for the second time the dealer can alter it, the same penalty being enforced should he not score.

If they both pass for the second time, the round is over, and the first player begins to deal.

If trumps are led, and you only have *left bower*, you must play it, as it is considered a trump.

THREE-HANDED EUCHRE.

Fifteen cards are dealt in this game, but the rules are exactly the same as in two-handed euchre.

There are, however, a few differences in the tactics. If one player has scored four points, and the other two players two each, it is allowable for the two latter to help each other to prevent the player with the four tricks from winning.

FOUR-HANDED EUCHRE.

In this game the players go two and two, being partners, the same as in Whist.

The game is won when the combined tricks taken by a player and his partner amount to five.

If all pass in the first round, the first player is allowed to alter trumps ; if he does not care to do so, the second, then the third, and lastly the fourth.

If one should fail to score, having ordered up the card, he and his partner are euchred, and their opponents count two.

Should one player be exceedingly strong, he can say, "I play a lone hand," whereupon his partner throws up his hand, and the *lone hand* plays against the other two.

If the single player gets all five tricks he counts three, if three or four tricks, he counts only one, and if two, or less, he is euchred.

There is yet another variation to this game, and one that generally meets with approval.

A blank card is taken and on it is written "Joker." This card always counts highest in the pack whatever suit may happen to be trumps.

If "Joker" should be the turn-up card, the dealer has the privilege of naming any suit he likes for trumps.

VINGT-UN.

Of all round card games, there is not one more deservedly popular than the one so well known as Vingt-Un (*i.e.*, Twenty-one). Although much of the success attending it depends upon chance, the exercise of no small amount of care and judgment is required by the players, in consequence of which the real interest of the game is greatly intensified.

Six, eight, or, indeed, as many persons as like may join in it. A whole pack of cards is required, and the value attached to them is the same as in Cribbage.

Tens and court cards count as ten each. The ace may either be valued as one or as eleven, to suit the convenience of the holder, and the rest of the cards as usual. The cards are shuffled and cut as in Whist, and to each player a certain number of counters is given. The dealer then gives one card, face downwards, all round, including himself. The players, looking at the cards, each place in front of them a stake, consisting of one or more counters, the amount of each depending entirely upon the choice of the players.

Beginning at the elder hand a second card is then distributed to each. Before proceeding further the dealer may, if so inclined, "challenge the board," receiving or paying from all whose hands are less or more than his own, up to twenty. Should he not feel justified in taking such a step, he puts the question, "Do you stand?" to each player in turn, the winners in the game being the players who simply make twenty-one, neither more nor less. The answers to this question should not be given without due consideration.

The players who feel that they may with safety take one card, or even two or three cards, to enable them to make up the necessary number, receive any number they ask for from the dealer, while those whose number already is so close upon *twenty-one* that they think it safer to stand, say so.

It sometimes happens that one of the two cards given in the first instance to a player is *an ace*, and the other a *ten*, or a *court card*. This being the case, the owner of them has reason to congratulate himself on his good fortune, because the two cards combined make what is called a *natural*, and unless the dealer also has exactly *twenty-one*, he must pay double stakes to the possessor of the natural, who, by reason of its having fallen to him, becomes the next dealer. When the dealer himself, however, is equally fortunate in having a natural he receives double stakes from all the players and single from the ties. All players having either declined the offer of additional cards, or having received as many as they wish, the dealer turns up his two cards, and either *stands* with them as they are, or takes what cards he likes from the stock on the table. If he should take too many he pays all the standing players the amount of the stakes they made, and to

those who have *naturals*, or cards amounting to twenty-one, whatever they may be, he pays double stakes.

Supposing any player's first and second cards should be alike, he may divide them and place a stake on both, regarding each as a separate hand, and draw cards accordingly, to make *two* twenty-ones instead of one.

At the beginning of a game a player is at liberty to sell his deal if he should please to do so.

When it happens that the dealer on taking his second card supplies himself with a natural, the round is considered at an end, and he is entitled at once to double stakes from all the players, before supplying them with any additional cards.

On looking at the second card dealt, a player should announce the fact directly when he has a natural, and be paid for it at once, before the dealer has taken his own second card.

Sometimes a dealer takes advantage of his right to insist upon all the players doubling their stakes, and especially does he assert his claim to take this step when his first card is an ace or a tenth card, or when he considers the stakes offered are not as high as they should be. Another privilege belonging to the dealer is what is termed the brulet, which consists of the top and bottom cards of the pack, after it has been cut and shuffled. Before beginning to deal, the dealer may take these two cards, and should they united constitute a natural, every player must pay him double stakes. The cards are then recut and the proper deal is made. On the other hand, he is not compelled to stand by the brulet; when he has supplied every one with the cards they require, he may add as many as he chooses to his own pair.

SPECULATION.

In playing the famous game of Speculation a full pack of fifty-two cards is used, the value of each card being the same as at Whist.

Either counters or halfpennies may serve for stakes, an equal number of which must be allotted to all, the pool being provided by contributions from each player. After cutting for deal the owner of the lowest card deals out three cards to each player, one at a time, face downwards, and no one must on any account look at what has been given him.

The top card of the remaining pack is then to be the trump, and this card the dealer may either keep himself or sell to the highest bidder, making it thus an object of speculation.

The player on the left of the possessor of the winning card then turns up his top card, and if it happen not to be a trump the next player turns up, and so on, until a higher trump than the first make its appearance, when the new comer takes the place of its predecessor, and, if not retained by its owner, is awarded to the highest bidder. If the card be not a trump, but only an ordinary one, it may be beaten by the highest card that makes its appearance of the same suit or by a trump.

At the close of every round the pool is won by the player who holds the highest card of the trump suit. Should the ace of trumps be turned up, the hand is, of course, at an end, the owner of it being the winner.

The game is well named, for the buying and selling business is frequently carried on to a very considerable extent. Sometimes the players will sell their

whole hand to each other, or perhaps a single card on the chance of their proving winners.

Although the above method is the most common way of playing, slight variations are frequently made. For instance, an extra hand is dealt by many players and placed in the middle of the table for pool; at the end of the round this hand is examined, and if a better card is found in it than that belonging to the winner, the pool is left undisturbed, and added to the next new pool, making it, of course, double in value. Another variation is, that any player who may turn up a knave or a five of any suit excepting trumps shall pay one counter to the pool.

In order to play well at Speculation great judgment must be used, and also the memory must be in full exercise, but when once thoroughly understood and appreciated there is no game superior to it for a Christmas gathering, and almost any number of players may join in it.

NAPOLEON.

THIS game, though comparatively new, is exceedingly interesting, and one that hitherto has always proved to be very popular as a lively and stirring round game.

Like Speculation, it is played with a full pack of fifty-two cards, and as the shuffling of them is of great importance, it is advisable to be supplied with two packs, as at Whist.

The pool is started by contributions from each player, the dealer giving double value. Five cards are then distributed to each player and held in the hand; as at Whist, it being necessary for the owner of them to ascertain whether they are good or otherwise.

The player to the left of the dealer then declares how many tricks he will guarantee to take, or whether he would prefer to be passed once, owing to the weakness of his hand.

He may promise to take one, two, three, or four tricks; but unless he should declare *Nap*, which means that he is able to take all five tricks, the next player is questioned, and so on, until Nap has ultimately been proclaimed by some one. Should no player declare *Nap*, the one declaring to take the highest number of tricks leads off.

The stand player, as he is called, then plays against every one else; he leads the game, and his first card decides what suit shall be trumps. All the other players try to prevent him from making the tricks which he declared to take, because, if he should fail, the payments will have to be made from him to them. Should he succeed, however, they pay him; and in the event of his making *Nap*, he receives double stakes from every one of the company.

A player revoking is Napoleoned, which means that he must pay five tricks to the stand hand, and the cards are played over again.

CRIBBAGE.

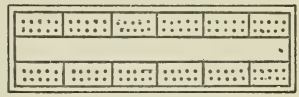
THIS game is played with an ordinary Whist pack, and it is won by the player who first scores sixty-one points. These points are marked on what is called a cribbage-board. The board may be placed either across or lengthways between the players.

A player must begin to score from the end where his sixty-first point is, and

begin at the outside edge. Two pegs are given to each player to score with, and he uses them as follows:—

Supposing his first score to be four, he places a peg in the fourth hole; then if his next score be three, he marks it off from the position of the first peg, and sticks the second peg in the third hole farther on.

If his next score be eight, say, he counts from the second peg eight holes, and there sticks the peg, and so on. By this method confusion is avoided, and the players are able to check one another's scores. Generally, the pegs of the different players vary in colour, but this is not necessary, though one player must never touch his opponent's half of the board.



CRIBBAGE BOARD.

The court cards and tens rank equally, and the other cards according to their number of pips. Aces are counted lowest.

The Game.

The cards having been shuffled, the non-dealer cuts, but does not place the undermost half on the uppermost, as in Whist, but leaves the pack divided into two parts on the table. From the undermost part the dealer then deals five cards each, beginning with his adversary. The remaining cards are placed on the other heap, and the pack remains undisturbed until the crib cards are put out. In the first hand of a new game, the non-dealer counts three at starting, as a sort of set-off against the possession of crib by the dealer.

Both players then look at their hands and throw out two cards, the dealer throwing out first, and the cards being face downwards.

The non-dealer then again cuts the cards, but the number cut must be more than two, after which the dealer takes the top card of the heap left on the table, the non-dealer replaces the cards he cut, and the dealer puts the top card, which is thrown face upwards on the whole.

The two cards thrown out by each player and the turn-up card form the crib, which belongs to the dealer. If a knave be the turn-up, the dealer counts "two for his heels." The turn-up card is reckoned in making up the score of either player, as well as of the crib. The non-dealer then begins by playing a card, the value of which he calls out.

Suppose the dealer to have in his hand a queen, knave, and five, and the non-dealer a seven, eight, and queen, and that the turn-up is four; then the non-dealer plays his queen, and cries "ten;" the dealer plays his queen, and cries "twenty," scoring two for a pair, because a court card counts ten.

The first player then puts down his knave and cries "thirty." As his is the nearest attained to thirty-one, and the dealer has no ace, he cries "Go," and the first player scores one hole.

Each player's hand is then counted up, the elder one scoring four—two for each fifteen; and the dealer two for his fifteen, made up by a seven and eight.

If the knave in either hand be the same suit as the turn-up, the holder of the card scores "one for his nob." The crib is added up by the dealer, and the game goes on.

If in trying to get near thirty-one in the beginning a player can make fifteen, he counts two. If a player gets exactly thirty-one he counts two.

The hands are counted up as follows:—

For knave turned up (heels)	2 points.
For sequence of three or four cards	3 or 4 ,,
For a flush, that is, three cards of same suit	3 ,,

For a full flush, when cards in hand and turn-up are of same suit	4 points.
For every fifteen, as 6 and 9; 10, 3, and 2; 7 and 8, court card and 5, &c.	2 ,,
For a pair (two of a sort, as 2 threes, 2 fours, &c.)	2 ,,
For a pair royal (three of same sort)	6 ,,
For a double pair royal, or four of same sort	12 ,,
For knave of trumps in hand (nob)	1 ,,

If a player has in his hand, say, six, seven, and eight, and the turn-up is eight, he will count that two separate sequences, and score three for each.

The non-dealer always counts up first. This counting up is called the "show," and the first show is very important at the end of the game, as a player may just get sixty-one points and win. The dealer may also have sixty-one, but as his show has not been the first it does not count.

Should the dealer misdeal, and not discover the mistake before either of the hands is taken up, his opponent counts two, and a fresh deal must be made. If, during the deal the non-dealer expose any one of his cards to view, the dealer has the option of dealing again, without, however, looking at his own cards. If the dealer deal more than five cards, his adversary counts two, and a new deal takes place, the same penalty being enforced if he give less than five cards.

THREE-HANDED CRIBBAGE.

The theory of Three-handed Cribbage is the same as that in Cribbage, which we have already described. It is played, as its name indicates, by three people instead of by two. The board must be triangular in shape, containing three sets of holes of sixty each and the additional game hole. Each player has to fight for himself alone, and has, therefore, two antagonists to combat with instead of one, as in the ordinary game.

Five cards are dealt to each player, after which an extra card is laid down to form the commencement of the crib. To this card each player adds one of his own, the result being that the sixteen cards are equally divided among the three players and the crib. The player who first succeeds in reaching the sixty-first hole is the winner of the game, and is entitled to double the stakes which are apportioned to him by his two less fortunate companions.

FOUR-HANDED CRIBBAGE.

In this variety of the game four persons play in partnerships of two each, as at Whist. Sixty-one constitute the game, still it is very usual to go twice round the board, the number of game in that case being 121.

Before beginning to play two of the four players are chosen to have the management of the score, and between them the board is placed, because upon them only devolves the duty of moving the pegs. The other two players may not even assist in counting.

After cutting and dealing five cards to each player, the dealer places the remainder of the pack on his left hand. One card is then given by each person to form the crib, which, when complete, belongs to the dealer.

In contributing to the crib, the choice of the card given depends upon whether the crib belongs to the player and his partner or to their opponents. Fives are the best cards to give to one's own crib, therefore they should never be given to the antagonists. Aces and kings should be avoided; low cards are the best for the purpose.

The play then begins until all the sixteen cards are played out. Fifteens, sequences, pairs, &c., are reckoned in the usual way. Should either player be unable to come in under thirty-one, he declares it to be a "go," and the play belongs to his left-hand neighbour. No small cards must be kept up which would come in under a penalty.

Great care is required in playing this game of Four-handed Cribbage, as the learner will soon discover.

In leading, threes and fours are the best cards to select. Five is a bad lead, as also are ones and nines. The second player must be careful as to pairing, also he must try to avoid playing too closely on: though in some cases by doing so the adversary is tempted to form the sequence. He will learn in time to discriminate when it is wise to play on. If he can make fifteen it is generally better play than pairing the card led.

The object of the third player should be to make the number below twenty-one, in order to help his partner to gain the end hole for the "go" or the two for thirty-one.

The fourth man who in the first round is the last player will do wisely to hold aces or low cards for the purpose, especially when it is necessary to score a few holes in play, or when the only chance of securing game is to play out.

The hand being played out the different amounts are pegged, crib included, the one who led off scoring first.

As a rule the amount of points from each hand is seven, and four or five from the crib.

RANTER GO ROUND.

No game that we can mention surpasses the popular one of Ranter Go Round for real interest and excitement. It is said to have been first played in Cornwall, but to us it signifies very little whether it originated at Land's End or at John o' Groat's; the matter of the greatest interest is that it is a first-rate game for a winter evening. First of all, each player is provided with three counters, or lives, as they are called, and the object of the game consists in trying to see which player will succeed in keeping his lives the longest.

An ordinary pack of fifty-two cards is then shuffled, and dealt out one by one to each player.

The players look at their cards, and the one on the left of the dealer, if he thinks his card is too low, has the option of changing with his left-hand neighbour, who again may change with his left-hand neighbour, and so on till the dealer gets the low card, and as he has no one with whom he can exchange he is allowed to take for it the top card of the pack. The players then turn their cards face upwards on the table, and the possessor of the lowest card, aces being counted lowest, has to forfeit one of his lives.

The game thus goes on until all the players are out but one, who is declared the winner.

If a player's card be demanded by his right-hand neighbour, whose card is higher than the one he gave in exchange, he *stands*, or, in other words, refuses to change with his left-hand neighbour, knowing that he is safe for that round, because at any rate one card lower than his own is out. If two players have cards of the same value, and these cards are lowest, the player who turned his up last has to lose a life.

Players begin turning up their cards from the one on the left of the dealer. No player may exchange more than once.

Sometimes a rule is enforced that when a player demands to exchange with his left-hand neighbour, and gets a card with *one*, *two*, or *three* pips given him for his own, the player with whom he exchanged, if he has got a higher card for his one, two, or three, cries out the value of the card he exchanged, so that the other players may know its worth.

The rule is not one that has ever become very popular, because it tends very much to deteriorate from the uncertainty of the game, a feature in all card-playing that possesses a greater charm than perhaps any other. The vicissitudes of fortune in Ranter Go Round are wonderful.

For instance, a player may have kept his three lives till all but one are out, and then lose them in three successive rounds, while a player who has only had one life for a long time will win the game.

As each life is lost a counter of the player belonging to it is placed in the pool, and as the lives decrease in number they increase in value.

ÉCARTÉ.

THE game of Écarté is a real French game; it originated first in Paris, and at one time was one of the most fashionable games in that city.

It has been devoted so extensively by some players to gambling purposes, that its reputation has unmistakably suffered thereby, and any one professing to have a preference for Écarté was, at one time, suspected immediately of not being a very desirable associate.

It would have been a matter of regret if, because of any unfortunate association connected with the game, we should have been deprived of the benefit of it, for it is second to none in its power of affording amusement. It is easy to learn, and yet it is a scientific, clever game, and one that we can well imagine would be selected as a favourite among all other card games by proficient card-players.

It is played by two persons with a pack of thirty-two cards, all the twos, threes, fours, fives, and sixes being thrown out in preparing the pack.

The technical terms used are supplied both in English and French, and considering the game to be so essentially French in its nature we subjoin the latter list.

Abattre.—To lower the cards and show them.
Atout.—Trump.
Avoir le main.—The act of dealing.
Battre.—To shuffle the cards before dealing.
Carte Doublée. } Two cards of the same suit.
Carte Gardée. }
Couper.—To cut.
Defaulter.—To refuse a suit.
Donner.—To deal.
Écart.—The cards thrown aside.
Être à la devine.—To be embarrassed which suit to keep.
Faire.—To deal.
Faire un main.—To make a trick.
Forcer.—To play a superior card on an inferior.
La Belle.—The highest card of any suit.
La Vole.—To make all the tricks.
Le Point.—One score of the five which compose the game.
Levée.—One trick made whilst playing.
Je propose.—Asking fresh hands, or part of fresh hands.
Refaire.—To recommence distributing the cards.
Renoncer.—Not to answer the suited.
Retourner.—When the cards are dealt, to turn up the first of the talon.
Sous-forcer.—To play a card inferior to what remains of some suit in hand.
Talon.—What remains of the pack after there has been distributed to each player what he requires.

The game consists of five points, unless differently arranged.

The king instead of the ace is the highest card.

After the king follow the queen and knave, next comes the ace, then ten, nine, eight, and seven.

After the dealer has shuffled the cards his opponent cuts them. The latter also can claim to shuffle if so inclined, but should he do so the dealer may re-shuffle. The dealer then gives three cards to his opponent and takes three himself, after which he gives two to his opponent and takes two himself, turning up the eleventh, which is also the trump, card on the pack.

Sometimes the two cards are dealt first, and afterwards the three; but this is a trifling matter, to be decided by the wish of the dealer.

Should the turn-up, or trump, happen to be a king of any suit, the dealer makes one point to himself and cries "I mark king."

The point is lost, however, unless the king be declared at once, before the first trick has been played. Still there is one case in which it would be bad policy to declare the king, even though you hold it. Supposing that you mark three, and that your adversary does not allow you to discard, or that, being himself the elder hand, he should play without proposing; in either case, if he does not make the point, he loses two, which gives you the game, a result you will have a greater chance of obtaining by masking your hand; in other words, by not announcing that you hold the king. The markers used are generally a two and a three from the discarded suits.

On examining the cards after the deal the non-dealer, if not satisfied with his hand, exclaims, "Je propose," which is equivalent to saying that he wishes to exchange one or more of his cards with some of those in the remainder of the pack. The dealer, if inclined to accept the proposition, signifies it by saying, "How many?" upon which both he and the non-dealer each change what cards they like, exclaiming, as they throw away the original cards, "J'écarte." Should the dealer decline the offer, and refuse to have any cards exchanged, his opponent scores double for any points he may make, except in the case of marking king.

Sometimes when both players agree to change their cards, discarding may be continued, as long as any cards remain in the stock, or until one of the players shall declare that he is satisfied, when both must immediately cease discarding.

The game consists of five points, each trick being won by the highest card of the suit led. Three tricks must be made in order to score one point; five tricks to score two points. It is possible for a player to score five points in one round, thus: First, by marking king; then if he should *propose*, and be *refused*, and afterwards make two points, these two points he may double on account of being *refused*, securing by this means the five points. Therefore in some cases it is advisable, even with a good hand, to *propose*, for the simple reason that, should the dealer refuse, you score two points for three tricks, and four for five tricks, although you may only wish to change a single card in order to hazard the dealer's refusal, or to make the *vole* if the proposal be accepted.

The important business of discarding being concluded, the non-dealer leads off the game by playing any card he likes, his adversary playing a higher card, if he can, of the same suit, thus taking the trick. Should he have no higher card, he may take the trick with a trump, or pass it, as he feels inclined.

The holder of the king of trumps scores one point; but it is the rule that before it is played it shall be declared by the owner, who must say, as he puts it on the table, "I have the king." Needless to say, no one announces the possession of the king until the first card has been played. The elder hand may announce *after* he has played, so that in its strictness the above rule applies only to the opponent; still, should the elder hand's king be covered by the card of his adversary, *before he has declared*, he cannot that time score the king. As in other games, the trump always wins the trick. The winner of one trick also leads on for the next, and thus the playing proceeds until all five tricks are won.

LOO.

This is a splendid round game, in which almost any number of players may take part, though, perhaps, to play the game well with real comfort, the number should not exceed eight or nine.

No great skill is required by the players, indeed success depends so much upon chance, that perhaps the fact of this being so accounts for all the fun and excitement that are usually extracted from the game.

There are two kinds of Loo, viz., Limited and Unlimited. The former being the most popular, it shall receive our first attention.

LIMITED LOO.

This is played with a full pack of fifty-two cards, of which the ace is highest, then king, queen, knave, &c., as in Whist. The person to whom the deal falls must place three counters into the pool. The other players each put in a certain number of counters agreed upon, a number that should properly be divisible by three.

The cards having been shuffled and cut, the dealer proceeds to give three cards to each player, one at a time, beginning with the player on his left. In addition to this, he also deals an extra hand, which is called a dumby, or miss, and is placed in the middle of the table.

After this the card next turned up is the trump. Before looking at his own cards, the dealer asks each player, beginning at the elder hand, and going round to the left, what he intends to do in that round—play his own hand, take the dumby, or throw up his hand.

Should the elder hand decline dumby, the next player has the choice, and so on; but whoever takes it must play it; no one may retract after having declared his intention.

When all have declared their intentions (dealer included), the elder hand of the players left who have not thrown up their hands plays his highest trump, or, if he have no trumps, his highest card, each succeeding player heading the trick. The winner of the trick leads next by playing his highest trump, and in this way the game goes on until all the three tricks are taken.

The pool is then divided into three equal parts, and a part given to the winner of each trick; therefore, any player that should have taken three tricks would be entitled to the whole pool. Those who are unfortunate enough to take no trick at all are *looed*, and their share is deposited by the dealer towards the next pool.

When only two players stand, the last before the dealer is bound to play either his own hand or *dumby*, and the game is re-commenced.

Sometimes no trump is turned up; the elder hand then plays his highest card, the next follows suit, if he can, and so on. If all have not been able to follow suit, the dealer turns up the top card of what is left of the pack, and the highest card of that suit which has been played wins the trick. If all players *have* followed suit, the dealer waits for an opportunity, when all have *not* followed suit, to turn up the trump card. When no trumps have been played, the highest card of the suit led wins the trick.

UNLIMITED LOO.

The method adopted in playing Unlimited Loo is much the same as that already described above, excepting that the pool is not divided among the players. Still, a player must take all three tricks to win the pool. Therefore, when the tricks are won, should they have been taken by one person, the pool is his; but if the tricks are divided, the pool is left untouched, and is added on to the

next pool. The players also who are looed have to pay double the price of the deal into the pool.

Thus the game goes on, until some one winning three tricks takes the pool. The next hand then becomes *Bold Stand,* and is dealt and played as first described.

The technical terms used in Loo which must be understood are as follows :—

Bold Stand.—To have a bold stand is a method of playing the game in which it is a rule that whenever there is only the deal to be played for every person is obliged to stand in order to make a loo for the next hand. As often as this happens it is a bold stand.

Dumby.—The spare hand, which must be dealt in the regular order of the other hands, either first or last but one, and not according to the dealer's whim.

Force.—The same as Bold Stand.

Heading the Trick.—Playing a better card of the suit led, or not having any of the suit, trumping it.

Loo.—The Loo is the sum put up by any one that is looed, and is either limited or unlimited; when unlimited, a person is looed for the whole amount of the pool; if limited, he is looed for no more than a certain sum, previously agreed upon, generally the price of the deal; but he is never looed for more than the pool.

Looed.—A person playing is looed when he does not take a trick or when he breaks any laws of the game.

Miss.—The same as *Dumby.*

Mis-deal is when the dealer gives any of the party more or less than three cards, or deals too many or too few hands, or deals out of regular order, or shows a card in dealing.

Paying for the deal.—At each new deal the dealer puts into the pool three counters, and this is called the price of the deal.

Pool.—The pool consists of the counters which are paid for the deals and of the sums forfeited by those who were looed the preceding hand.

Revoke.—When a person who can follow suit does not do so.

CASSINO.

In order to understand the simple but highly amusing game of Cassino it is absolutely necessary that a thorough knowledge of the technical terms used should be first acquired.

We will, therefore, give a list of them before describing the method of playing the game.

Great Cassino.—The ten of diamonds reckons for two points.

Little Cassino.—The two of spades for one point.

The Cards.—When you have a greater number than your adversary, three points.

The Spades.—When you have the majority of the suit, one point.

The Aces.—Each of which reckons for one point.

The Sweep.—Matching all the cards on the board.

Building up.—Suppose the dealer's four cards in hand to be a seven, ten, and two aces; his adversary plays a six—the dealer puts an ace upon it, and says, "Seven," with a view of taking them with his seven; the non-dealer throws a two upon them, and says, "Nine," hoping to take them with a nine then in his hand; the dealer again puts upon the heap his other ace, and cries "Ten," when, if his adversary has ten, he plays some other card, and the dealer takes them all with his ten. It will be observed that a player in announcing the denomination of a build always employs the singular number. Thus—"Nine" or "Ten," not "Nines" or "Tens." This is called Building up.

Build from the Table.—Employing cards on the table to continue a build.

Call.—Suppose a player to have in his hand two or more cards of the same denomination, and one or more cards of the same denomination remain upon the board, he may play one of them on the table, at the same time calling the denomination, and his opponent is thereby debarred from taking it with a card of any other denomination. In calling the denomination, the plural is always used. Thus—"Fours," not "Four." This is termed *calling.*

Build.—A card already built up.

False Build.—A build made without any card in hand to redeem it.

Combine.—To play a card which will take two or more cards of a different denomination whose aggregate number of pips or spots exactly equals those of the card played. Thus: a ten will take a seven, two, and ace, the combined spots on those cards being precisely ten.

Last Cards.—Those cards remaining on the board after the last trick is taken, all of which go to the winner of the last trick.

Eldest Hand.—The player sitting at the left hand of the dealer, so called because he is the first to play.

Mis-deal.—An error in giving out the cards, the penalty for which is the forfeiture of the game and all depending upon it.

LAWS OF CASSINO.

1. The pack must consist of fifty-two cards.
2. The dealer deals four cards, one after another, to each player, beginning at the elder hand, after which he deals four cards into the centre of the table, face upwards. He then gives each player four more cards, putting no more, however, into the centre of the table.
3. In case of a mis-deal, the dealer forfeits his deal.
4. Any number up to twelve may play, though four is the preferable number.

The game consists of eleven points, and the player who first attains this number wins the game.

The score is counted in the following manner:—

The owner of Great Cassino scores	2	points.
,, Little ,, ,, ...	1	,,
For every ace	1	,,
For majority of spades	1	,,
,, cards	3	,,
A clear board reckons	1	,,

The player who takes the last trick wins the game.

The following is the method of playing:—

Four cards are dealt to each player, and four more are turned face upwards in the middle of the table. The elder hand then looks at his cards to see if he can build, combine, or match any of his own cards with those turned up on the table.

He may have a *seven and three*, a *five and five*, a *nine and one*, or these combinations may be on the table. Royal cards can only be matched by one of their own kind.

If the elder hand can do nothing, he throws down a card on the table, face upwards, with the other four. The second player then tries what he can do; though it must not be forgotten that such cards as are taken must be kept by themselves and not played with again. Thus the game goes on until all the cards are finished, when the dealer gives four cards more to each player, but none in the centre.

In case of a clear board, should the player next to the person who has made the clear board not have any cards to take, he must throw one down. At the end of the game, the cards that each player has taken are counted up, and the points made accordingly.

After the last trick has been taken there are sure to be some cards left on the board, and these go to the winner of the last trick. It should always be the object of the player to secure as many spades as possible. For instance—if he has a nine of hearts and a king of spades in his hand, and there is a *nine* and a *king* on the board, he should take the king in preference to the nine, as it will secure him a spade. It is well, however, to get as many cards as possible. Supposing a player to have in his hand a nine and a king, and there is a six and three and king on the board, he would do wisely to take the six and three, as that will help to a majority in cards.

PUT.

In one respect the game we are about to describe differs from any other card game, and that is in the order in which the cards rank.

Three is the best card, then two, and next the ace, king, and all the rest in succession; four, of course, being the lowest.

Dr. Johnson, in a letter he wrote to his friend Boswell, says:—

"I play at Put, sir, as I indulge in other amusements commonly pursued in society, rather that I may study the real tempers and dispositions of mankind than from any overweening love of personal gain, or any violent desire to take advantage of the ignorance or weakness of my adversaries; for I hold it an indisputable truth that the characters of men and women are more fully and completely discerned at the card-table than in the Senate, the fashionable assembly, or the privacies of domestic life."

Put is played with a full pack of fifty-two cards, and generally by two persons, though frequently three and often four people join in it. The object of the game is to score five points, the player who succeeds first in doing this being winner. After cutting for deal, the player who had the lowest card gives three cards, one at a time, to both or all players, beginning at the non-dealer.

When this is done, if the non-dealer throws up his hand he loses a point; if he plays, and the dealer does not lay down another card to it, he gains one point; but if the dealer either win the same, pass it, or put down one of equal value, making what is termed a tie, the non-dealer is still at liberty to *put* (or play), and his adversary only scores one point.

Such being the state of things, should both players agree to go on, the one who gains all the three tricks, or two out of the three, scores five points, which make game. If both players get a trick, and the third is a tie, neither player scores.

Four-handed Put differs from two-handed in one point—that is, two of the players give each his best card to his partner, who lays out one of his. The game is played as in Two-handed Put.

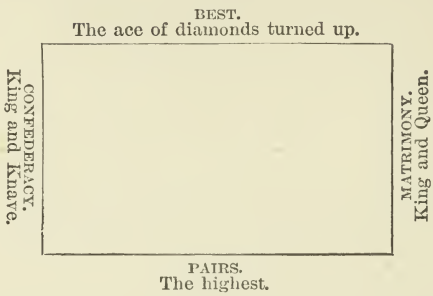
MATRIMONY.

The simple, amusing game of Matrimony is one that always keeps up its popularity as a pleasant round game. Any number of players may join in it from five upwards, but the greatest success generally attends it when there are many players rather than few.

The five chances of which the game consists have to be marked on a board or a sheet of paper. The lowest card cut has the deal. The first business is to determine what stakes shall be made. For this purpose counters are mostly used, after which the dealer places on each or any chance the sum he intends to venture. The other players then all do the same, though their stakes must all be one counter at least less than the dealer's. If the dealer, therefore, should stake nine, they may not place more than eight counters on the chance.

Having arrived so far in the proceedings, the dealer, beginning with the player on his left, gives two cards, face downwards, to each player; then, beginning again on his left, he gives a third card to each player, face upwards. If the ace of diamonds, which is the best card, be turned up, the possessor of it gains a clear board; but if the same card be merely held in the hand, its value is no

greater than that of any other ace. Should the ace of diamonds not be turned up at all, then the king, queen, or next highest card in that suit wins the best chance.



All hands are now turned up, the holders of intrigue, matrimony, &c., taking the stakes placed on these points.

When two or more players happen to hold similar cards, as king and queen, king and knave, &c., the stake is gained by the elder hand, but if any chance be not won, it is left over until the next deal; and on any unclaimed point the stakes may, if thought desirable, be increased. The chances rank, it must be understood, as follows:—

Ace of diamonds (*best*).
King and queen (*matrimony*).
King and knave (*confederacy*).
And any pair (*the highest*).

ALL FOURS.

THE name by which this game is known was, no doubt, given to it because of the four chances, or points, of which it consists—namely, *High*, which is the name given to the best trump; *Low*, the smallest trump in the round; *Jack*, the name of the trump suit; and *Game*.

The game may be played by either two or four players, but the same rules apply to each.

It would, perhaps, be as well first of all to describe the technical terms used in All Fours, as the game cannot be understood without a knowledge of them.

High.—The highest trump out; the holder scores one point.

Low.—The lowest trump out; the original holder of it also scores one point, even if it be taken by his adversary.

Jack.—The knave of trumps; the holder scores one point, unless it be won by his adversary, in which case the winner scores the point.

Game.—The greatest number that, in the tricks gained, can be shown by either party; reckoning for

Each ace *four* towards game.
,, king *three* ,,
,, queen *two* ,,
,, knave *one* ,,
,, ten *ten* ,,

The other cards do not count towards game; thus it may happen that a deal may be played without either party having any to score for game, by reason of holding neither court cards nor tens.

When the players hold equal numbers (*ties*), the elder hand (the non-dealer) scores the point for game.

Begging is when the elder hand, disliking his cards, uses his privilege, and says "I beg," in which case the dealer must either suffer his adversary to score one point, saying "Take one," or give each three more cards from the pack, and then turn up the next card for trumps; if, however, the trump turned up be of the same suit as the first, the dealer must go on giving each three cards more, and turning up the next until a change of suit for trump takes place.

Eldest Hand.—This term signifies the player immediately to the left of the dealer.

The following is the method adopted for playing the game:—

The ace is the highest card, and deuce is the lowest.

After having cut and shuffled a pack of fifty-two cards in the ordinary way, the dealer gives six to each player. If there be but two players, he turns up the thirteenth card; but if four players, he turns up the twenty-fifth card, the suit to which the turn-up belongs being trumps. Should the turn-up be a knave, the dealer scores one point.

The elder hand then looks at his cards, and either holds it for play or *begs*, that is to say, that he must be allowed by the dealer to either score one point, or that all the players should have three more cards given to them, and that a new trump should be turned up.

When the latter plan is adopted, should the turn-up be of the same suit as the last, the dealer must go on giving three more cards until a change of trumps takes place.

The elder hand having decided on his hand, plays a card from any suit he likes, but must not beg more than once, unless a special agreement has been made that he should do so.

The dealer to this plays another card, which, if higher, wins the trick, the winner of it thus becoming the next leader, and so on throughout the six tricks. According to the modern method of playing, the trick need not be headed by one of the same suit; the highest card played wins it.

When the six tricks are played, the points are taken for *High*, *Low*, *Jack*, or *Game*. Jack counts one to the player who possesses it at the count-up, and not to the player who owned it originally. High and low each count one, the players to whom they were dealt deriving the benefit of them. The deal is taken in turns.

Should no player have either a court card or a ten, the elder hand scores the point for game. In the case of two players having equal points towards game, the elder hand of the two scores. If only one trump should be out, it counts both high and low to the player who first has it. The science of the game consists, as may easily be seen, in first winning the knave; second, making the tens; and third, in taking the adversary's best cards.

BLIND ALL FOURS.

This game is not often played by more than two persons. Six cards are given to each player, the trump card being the first that is played by the non-dealer. The points are generally nine or seven, and there is no begging.

Among some players a rule exists that the sixes and sevens should be rejected, and that the pips on all the cards should be counted for game.

ALL FIVES.

This is a game that requires no small amount of skill to play it well, but when once understood proves to be well worthy of the attention and admiration bestowed upon it.

Instead of nine or eleven points being played for, as in All Fours, sixty-one points constitute the game, the marking of which is generally done on a cribbage-board. The very first card played by the non-dealer is the trump card.

Any one playing the ace of trumps marks four points to himself; for king he marks three; for queen, two; for knave, one; for the five of trumps, five; and for the ten of trumps, ten. When the knave, ten, or five are taken by superior cards, the points belonging to them are scored by the winner.

In counting for game, the five of trumps is reckoned as five; all the other aces, kings, queens, knaves, and tens are counted the same as in All Fours.

POKER.

THE game of Poker is better known in the United States than in England. Like many other games, it is so closely associated with betting that its reputation has consequently suffered in no slight degree.

There are several varieties of the game, known as Stud Poker, Straight Poker, Whiskey Poker, Twenty-deck Poker, and Draw Poker; but as the last is the game best known, it will, perhaps, be advisable to describe it first.

DRAW POKER.

A full pack of fifty-two cards are required, and any number of persons may play, though some players think it better that the number should not exceed six or seven.

Before dealing, each player is provided with a certain number of counters, which in America are styled *chips*. The dealer then places a stake in front of him. A single chip usually constitutes this stake, and is called the *ante*. Having concluded this preliminary part of the business, five cards are dealt to each player. As in Loo, all look at their hands, and declare in turn what they will do. The choice of three things is given them: They can throw up their hand, and go out of the game for that deal; keep their cards as they are; or they may change as many of their own cards as they like for the same number from the remainder of the pack on the table. In case any one should choose the latter alternative, no one must look at the rejected cards.

When the dealer's turn comes to make his choice, if he determine to play, he is bound to add an equal amount to what he had previously staked. This is called making good the *ante*; by so doing the dealer places himself on an equal footing with the other players.

Should he rather than raise his stake prefer to go out, the next player is requested to raise; but should he, like the dealer, also prefer to go out rather than raise, the next player is asked, and so on, until some player expresses himself willing to raise. This being the case, the next player has three alternatives: he must either *go better*, which means stake some larger amount; *see the raise*, which signifies staking an equal amount; or he must *go out*. The choice of these three alternatives is given to each player, until after full opportunity has been afforded to all of deciding, no one has *gone better*, but each of those remaining in has elected to see the raise, the stakes consequently remaining equal.

The person who now is requested to show his hand is the player seated next to him who last saw the raise, though if such player should not have a good hand to show, he may, if he likes, go out without showing his cards.

Perhaps to a greater extent in Poker than in any other card game, the great aim of a good player is to conceal his system of playing; therefore, although a player going out relinquishes all hold upon his stakes, he would rather do that than show an inferior hand.

Many of the technical terms used in Poker being peculiar to the game, a knowledge of them will be found necessary to the learner.

Age.—Same as eldest hand.

Ante.—The stake deposited in the pool by the dealer at the beginning of the game. At Straight Poker each player puts up an *Ante.*

Blind.—This name is given to the bet made by the eldest hand before the cards are cut to be dealt.

The eldest hand alone has the privilege of starting the *Blind*, though the player to the left of him may, if he likes, double it, and again, the next player, still to the left, may *straddle* it, which means double it again.

Any player refusing to straddle thus prevents any one else doing so afterwards.

Bluffing Off.—When a player with a weak hand bets so high that he makes his opponents believe he has a very strong hand, and they are deterred from *seeing* him or *going better.*

Brag.—To bet for the pool.

Call.—To call a show of hands is for the player whose *say* is last to deposit in the pool the *same* amount bet by any preceding player, and demand that the hands be shown.

Chips.—Another name for counters.

Draw.—To discard one or more cards, and receive a corresponding number from the dealer.

Flush.—Five cards of the same suit, not necessarily in order.

Fours.—Four cards of the same denomination, as four threes or four fives.

Full.—Three cards of the same denomination and a single pair.

Going Better.—When any player makes a bet, the next player to the left may raise him or run over his bet, which means that he may deposit more in the pool than his adversary has done.

Pair.—Two cards of the same denomination, as two queens.

A Straight.—Five cards in numerical sequence, though not of the same suit.

Triplets.—Three cards of the same denomination, as three aces.

Although the ace is the highest card in this game for sequence purposes, it may be counted as next to the two or next to the king, as may best suit the player. The player, however, is not on this account entitled to use the ace as a connecting link between the king and the two, so as to form a sequence between them.

STRAIGHT POKER.

Straight Poker, or Bluff, as it is often called, is played according to the same rules as Draw Poker, though there are one or two particulars in which it differs from that game.

Not only the dealer, but also every player, "antes" before the cards are cut for deal. The winner of the pool has the deal. Any player may pass, and come in again if he chooses to do so, provided that in the meantime no other player has raised. No one is allowed to discard or draw any cards.

In case of mis-deal, or when all the players pass, the eldest hand deals, and a fresh ante is added to the pool by each player making what is called a double header.

To prevent confusion, and to save trouble also, it is sometimes arranged that, instead of each player depositing a fresh ante every time before the cards are cut, one of the players shall take it by turns to chip for all.

When this is done, the best way is to pass round the table, by way of memorandum, a *buck.* This name is given to any small article which may

serve as a reminder, and should in the first instance start with the original dealer. As soon as the dealer has chipped, he hands the buck to his left-hand neighbour, who keeps it until he in turn has chipped for all, when he again passes it on. So to the end the game goes on.

WHISKY POKER.

Plenty of fun may be extracted from this highly amusing game. To make the pool is the matter that requires the first consideration, and to do this each player contributes one counter or chip. After this, the game is regulated very much by the same rules as those laid down for Draw Poker, the only exception being that the strongest hand gets the straight flush.

Five cards, one at a time, are given to each player, besides which an additional hand, called the *widow*, is dealt, and laid in the middle of the table.

All the players now look at their hands, and if not satisfied with them, they each in succession have an opportunity of making a little change in them, according to the following explanation.

Should it so happen that the eldest hand, after examining his cards, expresses himself satisfied with them, the next player may, if so inclined, put down his own cards on the table, and take up the widow instead. When he has done so, the other players in turn may select any card they please from the discarded hand in exchange for one of their own, until some one declares himself satisfied by knocking on the table. Even after this, however, the rest of the players are allowed one more chance of drawing before showing the hands.

The strongest hand wins the game.

In case all should declare themselves satisfied without taking the widow, the dealer turns his hand upwards, and every one may draw a card from it.

SNIP-SNAP-SNORUM.

The point aimed at in this game by each player is to be the first to get rid of his cards, as the one who is first out is the winner, and can claim from all the other players the same number of counters as they have cards left in their hands.

We cannot recommend to young people fond of noise and excitement a game more likely to suit them; it is easily learnt, although at the same time the learner will soon perceive that a certain amount of thought and judgment must be exercised in order to play to the best advantage.

Any number may play, from six or seven upwards.

First of all, a whole pack of fifty-two cards is dealt out to the players, the first of whom, after the hands have been examined, begins by putting down any card he likes, at the same time calling out *Snip*.

Any one holding the next higher card of the same suit now places it upon the first card, and cries *Snap;* while the person possessing the higher card still calls out, as he plays it, *Snorum*.

The person holding the next card cries *Hi-cockalorum;* and should a higher card still be out, the possessor plays it, and cries *Jig*.

The last word signifies a stop; therefore no one afterwards can continue the sequence.

The ace counts as one (the lowest card); therefore kings are stops.

The player who first succeeds in getting out receives in some instances not

only the separate contribution of each player, but also the contents of the pool, which has been formed by united donations from all the players.

When pools exist, by way of enlarging them it will be found advisable to institute fines, the excitement of the game being, of course, heightened by the winner of a sequence coming in for a good large reward.

As it is desirable that the player should keep the lead as long as possible in his own hand, he will find that in order to do so he must not play his cards at random, but must use discretion and forethought.

Cards that cannot be led to, such as aces, or cards immediately following those that have been played, should be brought out early; while kings and all stops should be withheld as valuable until there is the chance of disposing of two or three of them together.

The above is the most common method of playing this game, though another very amusing way is the following:—

Every one places before him five counters, which are considered as stock.

The aim of every one then is to play a card of equal value with that of the next player, which is called *snipping*. A third player, having a card of like value, *snaps*; and a fourth player, being equally fortunate, *snorums*.

By way of illustration, we will imagine the elder hand to have played a queen. The second player also plays a queen, in consequence of which the first player is *snipped*, and has to place a counter in the pool. The third player then also plays a queen, when his predecessor (the second player) is *snapped*, and must put two counters into the pool; then if the fourth player also has a queen, the third player is *snorumed*, and pays three counters.

As each player becomes bankrupt by having had to pay all his counters, he must go out of the game, the pool falling to the lot of the player whose stock holds out the longest.

Every one must snip or snap if he possibly can do so, though no one must play out of turn.

Sometimes the cards are dealt three or four times before the game is decided.

COMMERCE.

THIS game is well named, for it is carried on throughout simply by a series of exchanges and business transactions.

A full pack of cards is used, which are all dealt one by one to the players.

The ace counts as eleven, tens and court cards for ten each, and the rest of the cards according to the number of their pips.

Before dealing, a pool is formed, by each player contributing to it an equal stake. The eldest hand then begins by exchanging a card with his left-hand neighbour, who again changes with his left-hand neighbour, and so on until some one, finding that he has a hand consisting entirely of one suit, cries out "My ship sails," and thereupon takes to himself the contents of the pool.

The object aimed at by all the players is one of three things: to make what is called a *tricon* (three cards alike), or a *sequence* (three cards following each other of the same suit), or a *point* (which is the smallest number of pips on three cards of the same suit).

The winner of the pool is the player who has the highest tricon; but should no tricon be displayed, the highest sequence has it; or in case of a failure also in sequence-making, then the player who has the best point takes the pool.

In case of ties, the banker or dealer is regarded as the eldest hand, but should he hold a lower tricon or sequence than either of the others, he loses the game, and forfeits a counter to each player higher than himself.

SIFT SMOKE.

A COMPLETE pack of cards is required for this game, the value of which is the same as at Whist.

The tricks gained are really of no intrinsic value, though every one must either follow suit or play a trump.

The pack is first divided into two equal parts, one portion of which is placed on the table, while the others are dealt to the players, the last card turned up being the trump.

As each trick is gained the winner of it takes a card from the half pack lying on the table; he who can hold out the longest winning a stake that shall have been agreed upon at the commencement of the game.

LOTTERY.

THIS well-known game is generally acknowledged to be one of the most amusing that have ever been invented. Any number may play, and a full pack of cards is required: indeed, it is not at all an unusual occurrence for two or three packs to be mixed together when the company is more than ordinarily large.

Counters are given in equal numbers to every player, each of whom contributes something towards a pool.

The cards, containing one, two, or three packs, as the case may be, are then divided into two equal parts. The person on the left of the dealer takes one of these parcels, and out of it any one may draw three cards, which are to be the prizes, and are placed face downwards on the table. The cards in the other parcel are then sold by the dealer for a certain fixed price, perhaps a counter for each card, all payments being placed in different proportions on the prizes. Any cards that are left after all have been supplied are sold to any one wishing to purchase them. The players who have been fortunate enough to purchase cards corresponding with the prizes win the prizes, and also all the stakes that have been placed upon them.

Another way of playing after the counters have been distributed is for one pack of cards to be used as tickets and the other as lots or prizes. Two players then take in their hands the two packs of cards, which must be shuffled, and each one cut by the left-hand neighbour. One of them then deals a card, face downwards, to each player, and these are called *the lots*. On each lot the players all place as many counters as they like, after which a card to every one is given from the other pack, and these second cards are called tickets.

Supplies thus being concluded, each player must examine his cards to ascertain whether the ticket he possesses corresponds with any of the lots. Any one who finds such to be the case may appropriate the lot or prize that is marked on that card.

At the close of the round any lots that may be left undrawn are carried on

to swell the next lottery. The cards are collected, and, after being re-shuffled and cut, are dealt again as before; and thus the game continues until the fund is all drawn out.

QUINCE.

In some parts of the Continent this game of Quince is very highly esteemed, much more so than in England.

The method adopted in playing it is very similar to that of Vingt-un, though in Quince only two persons can play, while in Vingt-un any number of players can join.

Ace is lowest. A full pack of cards is shuffled and cut, after which the dealer gives one card to his adversary and takes one himself.

Should the elder hand not approve of the card with which he has been favoured, he can demand from the dealer as many additional cards as he imagines will enable him to make fifteen.

The aim of both players is to be first in making fifteen; therefore, as in Vingt-un, they must be careful, in taking extra cards, not to overdraw. Should both players overdraw, the game is considered a drawn one, and the stakes already made are doubled for another attempt.

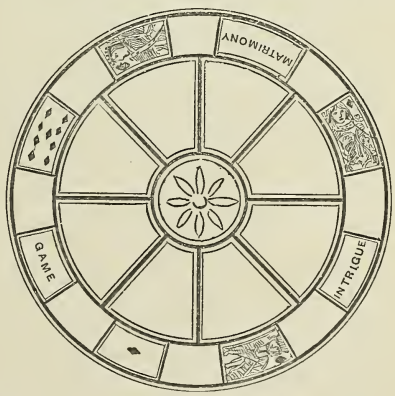
Although this simple and amusing little game is intended for two players only, there is no reason why a large number should not join in it if so inclined.

POPE JOAN.

This really delightful game may be enjoyed by almost any number of players, though it must be remembered that, in addition to the usual pack of cards required for all other card games, a round board must be provided, such as are sold specially for that purpose.

These boards, as will be seen (*see* figure), are divided into eight compartments, each of which is meant to hold the counters belonging to certain cards or combinations.

The names of these divisions are *king*, "*pope*" (which is the nine of diamonds), *knave*, *game*, *queen*, *matrimony* (which is signified by the king and queen of trumps), *ace*, and *intrigue* (the latter represented by the queen and the knave of trumps held in the same hand).



Pope Joan Board.

The first important business requiring attention is the dressing of the board; and the fifteen counters necessary for this performance are either supplied by the dealer alone or are contributed by the company, according to arrangement. Six are given to pope, two to matrimony, two to intrigue, and

one each to ace, king, queen, knave, and game. The eight of diamonds being taken from the pack of cards, the rest are dealt out equally to all the players, face downwards, the last card deciding for trumps.

Should either ace, king, queen, or knave happen to be turned up, the dealer has the privilege of appropriating the counters that have been allotted to their compartments for himself, and if pope be turned up, the advantage gained by him is still greater. He takes both it and *game*, and also can claim a stake for every card dealt to each player.

In addition to the shares allotted to each player, an extra hand is placed in the middle of the table, to form what is called the stops, and no one but the dealer has the privilege of looking at them. The four kings, which are the last of their suit, and the seven of diamonds, which precedes the eight of diamonds that has been withdrawn, are always fixed stops, the ace counting only as one in the game.

The players have two objects in view—one of which is, to be the first to play out all their cards; and the other, to play those cards that will entitle them to receive the counters with which the board is supplied.

The dealer's left-hand player begins by playing any card he likes, choosing one, if possible, that is one of a sequence, so that he may have the opportunity of ridding himself of, perhaps, several cards at once. Any other player having the next higher card in sequence plays it, then another, until either a king, a seven of diamonds, or some other stop card is played. The person playing a stop always leads next.

At any time during the game, should an ace, king, queen, knave of trumps, pope, matrimony, or intrigue be played, the owner of any of these cards is entitled to receive all the counters in the corresponding compartments of the board. The player who first announces himself to be without cards is the winner of the game, receiving, therefore, all the stakes in that compartment of the board, and also from the rest of the players a counter for each card they may still have in hand. Among these unplayed cards, however, should one of them be pope, the holder of it is excused from paying.

Although in the same hand king and queen make matrimony, and queen and knave intrigue, neither they nor any other good cards entitle the holders of them to the stakes deposited in their particular compartments unless played out; and it must also be remembered that all claims for payment are useless that are not made before the board has been re-dressed for the next deal. Still, in cases where unclaimed stakes are left on from one round to another it is quite a common thing to terminate the game by dealing round the cards, face upwards, and giving to the holders of the various cards or combinations the pools corresponding to them, thus making a clear board.

SPINADO.

THE game of Pope Joan, although one of the most interesting of games, is not practicable at all times, simply on account of the necessity always existing for the presence of a board. To such players as are fond of the game, but do not possess a board, the game of Spinado will serve admirably as a substitute.

From a full pack of fifty-two cards all the twos are first extracted, and also the eight of diamonds. As in Pope Joan, the object aimed at by the players is to be first out. The lucky person who thus distinguishes himself is presented with a pool, and also with a counter from every player for every unplayed card they still hold in their hand.

A peculiar arrangement exists with regard to the pool. It is divided into

three divisions, one of which is intended for the player who is first out, one for the player of matrimony (which is king and queen of diamonds), and one for intrigue (king and knave of diamonds).

In order to form this combination of pools each player gives three counters to each pool (making nine counters in all), excepting the dealer, who is called upon to contribute two dozen counters. Six of these go to the first out pool, the same number to intrigue, and twelve to matrimony.

The card honoured by being called *Spin* is the ace of diamonds, and may either be played alone or with any other card. A card played with it thus becomes a stop, and the possessor of it is entitled to take the next lead.

As in Pope Joan, an extra hand is placed by the dealer in the middle of the table to make the stops, and no one must refer to them but the dealer. After dealing and forming the pools, the game begins, all vieing with each other who can first get rid of their cards.

The player of spin can demand, before any other card is played, the payment of three counters from every player; the player of the king of diamonds two counters from each player; and the players of matrimony and intrigue receive each the pools that have been specially prepared for them.

The simple holding of these combinations does not entitle any one to receive the pool; the cards must be *played*, and payments should all be made at once as soon as they become due. If at the end of the game it is discovered that any one still holds in his hand the *spin* card, he must pay to every one double for each of his unplayed cards.

OLD MAID.

From a full pack of fifty-two cards take out one queen. Shuffle well the remainder, and deal them, face downwards, equally to all the players until the pack is exhausted.

All must then arrange their cards in a fan-shape, to be held in the hand, and the honour of every one is depended upon not to look at any cards but his own, because the strictest secrecy must be maintained.

The dealer begins by offering his cards to his left-hand neighbour to extract from it any card he likes. The drawer then, looking at the card he has taken, tries to match it with one of those in his hand. If able to do so, he throws the pair out into the middle of the table; but if he cannot do so, he places it among his own, and, following the example of the dealer, offers his own cards in the same way to his left-hand neighbour, that he also may take any card he likes. Thus the game goes on until all the cards are paired, excepting, of course, one card, which is the companion to the banished queen. The unfortunate individual in whose hand the solitary card is left is surely destined to be either an old maid or a bachelor. The trial may, of course, be repeated as many times as agreeable to the company.

Cards specially made for this game are sometimes used instead of Whist cards, and by some players are much preferred. These real Old Maid's cards are composed of white thin cardboard, an inch wide and from three to four inches long, with the end intended for the top of the card made to form a point.

Upon every card at the pointed end a number is written in very legible characters. A couple of cards must be 1, another couple 2, another couple 3, and so on, until as many couples as it is thought will be required have been figured. On a last single card the words *The Old Maid* must be distinctly written, and before beginning to play the whole must be well shuffled.

SPADE AND GARDENER.

Most young people who have had any experience at all of cards and card-playing are well acquainted with the amusing (though, perhaps, not highly intellectual) game of *Happy Families*.

Special cards, called "Happy Families," can be bought, containing family groups of four; but where such cards have not been provided, the game may be played with quite as much success with a pack of ordinary Whist cards. Indeed, it is more than probable that in the first instance the principles of the game made their appearance originally with cards of this description.

The court cards, aces, and tens of an ordinary Whist pack are selected, and to each king a name is given. Spade the Gardener for one of their Majesties will do as well as any other; still, if any better name suggests itself to the mind of any one, there is no reason why such should not be adopted in preference. Supposing, however, this name to be the one chosen, we should have the king of spades for Spade the Gardener, the queen for his wife, the knave for his son, the ace for his servant, and the ten of spades for his dog, thus forming a complete family group. Three other comic names may easily be imagined for the other three suits, after which the business proceedings must be commenced.

The dealer gives the cards out all round, one after another, face downwards, until the whole pack is exhausted, and the aim of each player must be to win from his friends the whole of the twenty cards.

Supposing the name of "Shah of Persia" to have been given to the king of diamonds, "The Afghan King" to the king of clubs, and "Good Jack Faithful" to the king of hearts; the elder hand then begins by asking from any one of the players he may choose to select a card which he imagines they may have. He himself may have in his own hand three members of one family; if so, he must try to get the other two members, and succeeding in doing so, he must throw the whole family on the table, and devote his energies to the acquisition of the other families. The task, however, devolving upon each player of collecting the different members of the four families is by no means an easy one.

Every time a card is asked for, the player who makes the demand, in doing so, gives to the company a certain amount of information respecting his own hand, because he may not lawfully ask for the Shah of Persia's dog unless he should already possess either the Shah himself or some other member of the family. If the card asked for be given him, he may ask for another card from either the same person who acceded to his request or from any one else; but as soon as he is refused, his privilege passes on to the person who was unable to give him what he asked for, and who may possibly request the return of the very cards he has been called upon to relinquish. Thus the game goes on until one of the players is left without cards, who retires as out. The rest of the players proceed in the same way until another is out, then another, and so on, until at last two players only are left to end the struggle.

HAPPY FAMILIES.

Although, without doubt, the well-known game of Happy Families is nothing but a variation of Spade the Gardener, the rules of the game are not quite the same. In some respects, perhaps, the game of Happy Families may be the better game of the two, for the reason that, in consequence of there being many more cards belonging to it, a great many more players can take part in it. In one of the ordinary Happy Family packs there are eleven families, though, instead of

each family containing five members, as in Spade the Gardener, there are usually only four in Happy Families, namely, father, mother, son, and daughter.

A pool is first formed by every player giving a certain number of counters, and the cards are dealt round one by one, face downwards.

On looking at their cards, the player to the left of the dealer begins by asking any one in the company to give him a certain card, which he needs, perhaps, to complete a family or to help to do so, because the object of each player in this game is to secure for himself as many tricks as possible.

If the card he asks for be given him, he may go on asking from the same person or from any one else; but should he be refused, it is the turn of the person who refused to ask.

It is a rule that no one shall ask for a card unless he be already supplied with one card, at any rate, of the same suit, and every one also is bound to produce the card asked for if he can do so.

When the different members of the families are gathered together and united, the player who has taken the greatest number of tricks wins the pool.

BÉZIQUE.

BEFORE describing the game of Bézique, which, under the name of Penuchle, is greatly in favour among the Germans, it will perhaps be advisable to give a list of the technical terms employed in it.

Single Bézique.—The queen of spades and knave of diamonds, which count 40.
Double Bézique.—Two queens of spades and two knaves of diamonds. which count 500.
Brisques.—The aces and tens in the tricks taken count 10 each.
Common Marriage.—The king and queen of any suit but trumps, which count 20.
Bézique Pack.—The same as the Euchre, Piquet, or Écarté pack, composed of thirty-two cards, all under the sevens, except the aces, being discarded.
Quint Major.—Same as sequence.
Royal Marriage.—The king and queen of trumps, which count 40.
Sequence.—Ace, king, queen, knave, and ten of trumps, which count 250.
Stock.—The number of packs of cards corresponding with the number of players, shuffled together, and ready to be dealt.
Talon.—The cards remaining after the dealer has distributed eight to each player.
Declaration.—Showing and scoring any combinations, such as those mentioned above.

Four aces count	100
Four kings ,, ...	80
Four queens ,, ...	60
Four knaves ,, ...	40

Seven of trumps, when turned or played, counts 10.
Exchanging or playing the seven of trumps counts 10.
The last trick counts 10.

This game is most commonly played by two persons with two packs of cards; but there must be a pack for every person playing, so that if four play four packs must be used, from which, as has been said, all cards under seven have been taken out excepting aces. After shuffling and cutting, the dealer gives three cards to his adversary and three to himself, then he gives two, then three again, until both players are supplied with eight cards each. The remainder of the pack, which is called the talon, are left on the table, and the top card of it is turned up for the trump. Should the turn-up happen to be a seven, the dealer is thereby entitled to score ten to himself. After a trick has been made, the holder of a seven of trumps can, if so inclined, exchange it for the trump card, and for the exchange he scores ten.

The value of the cards in making the tricks is as follows: ace (which takes all other cards), ten, king, queen, knave, nine, eight, seven. Trumps are of no special value until the last eight tricks are in the hands of both players.

The player who wins the first trick takes the top card from the talon, thus completing his original number of eight. The person also who has lost the trick does the same; and so on, until all the cards in the talon are exhausted. As in other card games, the winner of a trick is entitled to the next lead.

When cards of the same value are played at the same round, the first that was turned up wins the trick, unless, of course, it should be trumped or beaten by a card higher in value. When a player wishes *to declare*, he must do so immediately after taking a trick, and before supplying himself with a new card from the talon; and such cards as form a combination, after being declared, should be placed on the table, face upwards; being of the same value as if in the hand, they may be played away as they are needed. When the talon is exhausted, the combinations that have been made are taken into the owner's hand, and the last eight cards belonging to both players are disposed of the same way as in Whist, the second player following suit, and heading the trick, if he can possibly do so, either by trumping or playing a higher card. After Bézique has been declared, the cards forming that combination cannot be employed to form any other. It is wise, therefore, to keep back the queen and knave to help to form other combinations before declaring Bézique, especially when diamonds or spades happen to be trumps. In that case the queen may assist in making a royal marriage, a sequence, or one of four queens, while the knave may help to form a sequence or one of four knaves, both being also used afterwards in the declaration of Bézique. All kings and queens are better kept in hand until they can be married; consequently, should the player be uncertain whether to throw away an ace or a king, if practicable, let it be the former. Although four aces count more than four kings, the declaration of four aces is not an easy matter to accomplish, while it is very probable that an opportunity may arise for marrying a king, when the pair may be thrown into the adversary's tricks. The aces and tens of trumps are better reserved for the last eight tricks, and a player should try to get the lead by taking the trick previous to exhausting the talon. The adversary will thus be obliged to part with his aces and tens by playing them on the cards that are led. The leader, if strong in trumps, may thus secure all the tricks, and may also earn the privilege of making the last declaration.

BÉZIQUE WITHOUT A TRUMP.

This is very much like the ordinary game, the difference being that the trump card is decided, not by the last turned up after the deal, but by the first marriage that is declared. The seven of trumps also does not count ten points.

The Béziques, four kings, four queens, &c., are counted the same as in Bézique when the trump is turned, and can be declared before the trump is determined. It is the same with the other cards which constitute combinations; their value is the same as in the proper game of Bézique.

SNAP.

THE game of Snap may either be played with the ordinary Whist cards or with special cards prepared for the purpose, though perhaps when the former

are used it is for the simple reason that there are no real Snap cards at hand. The latter are certainly less bewildering and more interesting.

Since the first introduction of Snap, the original figures have been varied and improved upon in many ways, though the rules for playing the game continue the same. Among the later additions, the Floral Snap (if not quite so laughable as some of its predecessors) is at any rate as interesting and artistic.

Each pack consists of about fifty cards, on four, five, or six of which are represented the same object. A similar number of cards depict another object, a similar number again another object, and so on with the whole pack. Thus on four cards may be a rose, on other four a yellow lily, on other four a geranium, on four more a pansy, and on the rest of the cards other flowers.

The whole pack is dealt round, face downwards, to any number of players, who must each place his own cards before him without looking at them. The first player begins by turning up the top card of the pile, the next does the same, and so on, but as soon as any one turns up a card resembling one that has already been exposed, he calls *Snap*, at the same time winning all the cards that happen to have been turned up by the owner of the card resembling his own. If, however, the owner of the card is fortunate enough to call Snap first, the tables are turned, the first *Snapper* becoming possessor of the other's cards.

The utmost vigilance is required to play the game at all successfully; every one must be on the strict look-out in order to let no opportunity pass that would entitle him to call Snap, because, as will very soon be discovered, those who do not call Snap frequently will very soon be *out*, and will only be able to sit by as spectators of the merriment. The quickest of players will, however, in course of time be obliged to retire from the scene of action; one by one they will find themselves destitute of cards, until at last the contest remains to be fought out by two players only.

At this crisis the excitement has generally reached its highest pitch, and the fortunate one of these two players left with the cards in his hand is the winner of the game.

ZETEMA.

In some points Zetema resembles both Cribbage and Bézique; still, in reality, as will be found after a little experience by the player, it is like neither; and, although it may not in the estimation of most card-players be exactly superior to those games, it is quite as interesting and as exciting.

Proper sets of Zetema cards may be bought of any ordinary card dealer, though in the absence of them Whist cards may be made to answer the purpose instead.

The advantage of being supplied with the former, however, lies in the fact that with them is appended a Table of Scores like the following, a knowledge of which is indispensable to the player:—

TABLE OF SCORES.

Assemblies.	*Points.*
For an assembly of the five Kings	100
,, ,, Queens	100
,, ,, Knaves	90
,, ,, Aces	80
,, ,, Fives	80
,, ,, Any others	60

MARRIAGES.	*Points.*
Declaration of marriage	10
Declaration of imperial marriage, that is, the second marriage of the duplicated suit, after the other has been declared	20
Declaration of two marriages at one declaration	30
Declaration of two marriages at one declaration, of which one is the imperial marriage	40
Declaration of the two marriages of the duplicated, but at one declaration	50
Declaration of three marriages at one declaration	60
Declaration of three marriages at one declaration, of which one is the imperial marriage	70
Declaration of three marriages, of which two are of the duplicated suit, at one declaration	80
Declaration of four marriages at one declaration	100
Declaration of four marriages at one declaration, of which one is the imperial marriage	110
Declaration of four marriages, of which two are of the duplicate suit, at one declaration	120
Declaration of the five marriages at one declaration	150
Declaration of a flush, or of all the cards in hand being of one suit, which must not be the duplicate suit	30
Declaration of a sequence, or when all the cards in hand follow each other in order of value or number	30

TRICKS.		
King or queen trick (when made)		50
Knave trick	do.	20
Ace trick	do.	15
Five trick	do.	15
All other tricks	do.	5

Penalties for playing out of turn or accidentally exposing a card during play :—

1st.—The card must be left exposed on the table until the player's turn comes round, when it must be played.

2nd.—The player cannot draw, under any circumstances, at that time from the pack to complete his hand, but must continue one card short.

3rd.—If the exposed card be a winning card, the score is lost.

4th.—If not a winning card, it will follow the usual course.

On opening a pack of Zetema cards, it will be seen that they are composed of a full pack of Whist cards, with the addition of a double set of one of the suits. When ordinary cards are used, it is immaterial which suit is chosen to be duplicated; all that is necessary is that before beginning to play the double suit should be declared.

Each trick, therefore, consists of five cards instead of four, and as some of these tricks are much more valuable than others, the aim of every player should be to secure the highest tricks. The combination known as an assembly, and which is mentioned in the score, is simply a trick not yet played, but still held in hand.

Five cards of equal value do not often fall to the lot of any one, therefore this combination does not often occur; and in most cases it is, perhaps, wise for players to be satisfied with something less. Still, when a player holds in his hand two or three kings or two or three queens, he is quite justified in making an attempt to secure the *five*, in order that he may lay claim to the highest score; because, as will be seen from the list, an assembly, either of five kings or of five queens, counts 100.

When all the six cards in hand are of the same suit, the owner of them can lay claim to a score of thirty, though this combination is not a very common one, because flushes of the duplicated suits do not count. The most likely time to secure a *flush* is when not many of the same suit have been already played.

The *sequence* combination is generally the best paying of all, especially when

the number of players is only small. The ace may be counted either as one or as best card, whichever will be most advantageous to the player.

Therefore, if one, two, three, four, five, six; four, five, six, seven, eight, nine; or nine, ten, knave, queen, king, ace, be possessed by any one, the owner of such cards may score thirty. Sequence cards must, of course, follow in rotation, but they need not be of the same suit; and after counting a sequence, and also after counting a flush, four of the same cards may be employed in making another sequence or flush.

In Two-handed Zetema, four, or even five, sequences are often counted in the playing of one game. A common marriage, which scores ten, is secured to any one who plays a king and queen of the same suit. The imperial marriage consists of the second king and queen of the duplicate suit. The playing of the first king and queen of this suit constitutes nothing more than a *common* marriage.

Experience will teach the player that when he holds three or four kings and queens in his hand, he will gain more by keeping them back until he can declare them all at once than by declaring them singly, because the declaration of two or three marriages at the same time score much more in comparison than if declared singly.

With regard to tricks, the player should make every effort possible to secure the knave trick, which scores twenty, and the ace trick and the five trick, which score fifteen each. The person entitled to score the tricks is the one who plays the last or fifth card of the same value; by doing so he gains five. It is only possible to make a king or queen trick when an assembly of one of them has been declared; the others then being played in the same way as the cards lower in value, the trick scores fifty. When four or more persons play at Zetema they must arrange themselves in couples, as at Whist, and sit opposite to each other, one of each couple undertaking to mark the scores, the other turning and collecting the tricks; but when only two or three play every one scores for himself.

When not more than four are playing, the dealer distributes six cards to each player, placing all the cards that remain face downwards on the table. Every one then carefully examines the cards given him, to ascertain what course it would be wise for him to adopt. A study of the rules will enable him to decide which declaration he will most likely be able to make. As in Bézique, every player should always have six cards in his hand. After playing one, therefore, he must take up a card from the *over cards* on the table to make up his number. This must be done, however, at once, immediately after he has played a card, otherwise he cannot claim it, and must suffer the consequence, which, doubtless, will be that he cannot in that hand score either a sequence or a flush. In attempting to form sequences it is advisable, as in Bézique, to retain, if possible, such cards as would help to make another sequence. The card drawn sometimes happens to be of the same value as one of those held in the hand; in that case one of them may be made to contribute towards an additional sequence.

The player of the fifth card who completes a trick when four cards have already been played cries "Zetema" as he turns the trick, and scores for it. Thus the game goes on until all the *over cards* have been gradually withdrawn, the taking of the last of these being the signal for the best part of the game to begin. The playing of the last six cards and the making of the rest of the marriages and tricks form usually the most exciting part of the whole affair.

The player most of all to be envied is the drawer of the last card on the table; for this reason, that as every one else must play their card first, he has the opportunity of retaining command of an imperial marriage or of any other good trick until the end of the game.

Although the declaration of two or three marriages is highly advantageous, still there is no danger in playing one of the cards of a marriage in one round,

and declaring the marriage in the next round, rather than play them both at once. When there are more than four players, five cards instead of six must be given to each by the dealer, the flushes and sequences being, of course, smaller in comparison. Before attempting to play, a thorough knowledge of the rules must be acquired, and also great care and prudence must be exercised throughout the whole game, in order to ensure success.

FRENCH VINGT-UN, OR ALBERT SMITH.

This lively and amusing game is a variation of the ordinary game of Vingt-un, and is well worthy of the popularity it has gained among most lovers of card games. For a round game it is especially suitable, not only because any number of players may join in it, but for the reason that even while playing it is not necessary for the attention of the players to be so entirely absorbed in the game as to be unable to manifest any interest in anything else that may be going on in the room. It is perhaps longer than most ordinary card games, and should not therefore be entered upon by players who have not plenty of time at their disposal.

In making the necessary preparations for it, a good supply of counters must be provided, and a very excellent plan sometimes adopted is to limit the number staked to three, the dealer having the privilege at any time to double the stakes, should he be so inclined.

The eight rounds of which the game consists are all played differently; the first one resembles the *Ordinary Vingt-un*. The second round is called *Imaginary Tens*, and also resembles Vingt-un, excepting that each player, whatever cards have been dealt to him, counts them as ten more than they really are. As in Vingt-un, one card is given to each player, and before receiving it he must make his stake. To this card the imaginary ten is added, and then the players either take more cards or stand, in order as near as possible to make twenty-one. Third round, or *Blind Vingt-un*, comes next, in which each player, after making his stake, has two cards dealt to him. On these two cards he may either stand or draw more, but whatever decision he makes, it must be arrived at without looking at his cards. In the fourth round, which is known as *Sympathy* or *Antipathy*, every one makes his stake, and then announces upon which of the two he will stake, Sympathy or Antipathy, the former being expressed by two cards of the same colour, the latter by two cards different in colour. He then receives from the dealer two cards, which, if corresponding with his choice, makes him winner of *the stake;* if the contrary, he must pay the dealer. Fifth round, or *Rouge et Noir*, closely resembles the preceding round, excepting that, instead of two cards, one card only is given to each player, whose stake has reference to nothing more than the colour of the card. In some circles three cards instead of one are dealt. When this plan is adopted the colour is decided by two out of three. In the sixth round, called *Self and Company*, two cards are put down by the dealer, one of which he names *self*, and the other *company*. A stake consisting of a certain number of counters is then placed upon the table by each player, and if the two cards that have been dealt prove to be pairs the dealer wins, but if otherwise he must go on dealing until a card is turned up that pairs with either *self* or *company*, the card thus paired being the winner; the dealer receiving or paying, as the case may be. In the seventh round, or *Pips*, as it is called, there is no staking whatever. The dealer simply gives two cards all round, including himself. He then compares his own with those of each of the company, and every one whose cards are less in value than the dealer's

gives him as many counters as will make the difference, while, on the other hand, the dealer has to pay in the same way those whose cards are higher than his. Ties cancel each other, and the ace reckons as *one*, not as *eleven*. The last and eighth round is called the *Clock*. A certain stake being agreed upon, each player lays his counters in front of him. The dealer then begins to deal face upwards, at the same time counting up to thirteen, or rather up to ten, when he says "knave, queen, king." During the counting, should he happen to turn up a card corresponding with the number he is at the time calling out, he wins all the stakes, but if he counts as far as king, that is thirteen, and every card has been different to the numbers he has called, he pays all round the amount that has been staked by each player.

As may be imagined, these eight rounds cannot be played in a very short space of time. When they are completed the deal is transferred to the left of the last dealer, who begins again with the first round.

BEGGAR MY NEIGHBOUR.

This game, although requiring no amount of intellectual power, has been, and no doubt still will be, a source of great amusement. The cards are dealt, face downwards, equally to as many as wish to join in the game. The first player begins by putting down the first card. If it be a one, two, three, or anything but a court card, he continues putting down one after another, until at last he turns up a court card. If this turn-up be a king, his neighbour must pay to him three cards, if a queen two cards, and if a knave one card. When the payment is made, the first player takes up the whole of the cards that have been laid down, and puts them underneath those in his hand.

If, however, among the cards that were paid to the first player the second player should have played a court card, he receives payment in the same way from the third player; and if when the third player is playing he puts down a court card, he receives payment from the fourth player, and so on, the cards being taken up each time by the person who receives his due in ordinary cards.

CATCH THE TEN.

In this game, which in many circles is known as Scottish Whist, the aim of every player is to catch the ten of trumps, or to prevent its falling into the hands of an opponent. Two, three, four, five, or six persons may play, the arrangement of the party depending, of course, upon the number of the players engaged. A party, consisting of four, divide into couples as at Whist. When there are two, three, or five players, each plays upon his own account. When six play, A, C, and E are against B, D, and F, or A, and D, B, and E, C, and F in three partnerships; the partners sitting opposite to each other with an adversary between each two. Out of a full pack of cards, the twos, threes, fours, and fives are thrown out, and, if necessary, for an equal division of the cards, one or more of the sixes. With the exception of the trump suit the cards value the same as at Whist, and the method of playing is also the same. Trumps count as follows: The knave, which is the best, reckons *eleven;* the ten for *ten;* ace, *four;* king, *three;* and queen, *two*. The trump suit is reckoned, not as in Whist, by the

original possessors of the cards, but to those who may be fortunate enough to take them during the game. The players must of course follow suit, and the penalty for a revoke is the loss of the game. Forty-one is game, the points of which are made by counting the cards in the tricks taken and the honours of trumps. The surest way of saving the ten is to play it in a round of trumps, when one of your partners has played the best trump; or, if you happen to be last player, and have none of the suit led, trump with your ten, if it will take the trick, or if your partner has already taken it. Should the leader happen to have knave and king, or ace and king, he would do wisely to play two rounds of trumps, so that he may have the chance of catching the ten in the second round.

CHEAT.

This lively round game may be joined in by any number of players, who must, first of all, have dealt to them equally a pack of fifty-two cards. As soon as all have examined their hands, the player on the left of the dealer begins by playing the lowest card he has, face downwards (*ace* counting lowest), at the same time calling out what it is. The next player puts down a card, face downwards, and calls the next number; thus, should the first player play a one, the second player, whatever his card may be, must call out *two*. As it is not necessary for the card laid down to correspond with the number called, the fun of the game consists in putting down the wrong card. Any one of the company is at liberty, however, to challenge a player to show the card last played, immediately after it has been put down, by calling out *Cheat*. In this case the player must show his card, and if it should not be what he said it was, he must take all the cards laid down. As the player who first finishes his cards wins the game it is greatly to his disadvantage to have a new number added to his original stock. The player who is cheated recommences the next call.

TRUTH.

For this capital round game two packs of cards must be provided, one of which is handed, complete, to a member of the party who consents to lead the game, and which he must place by his side, face downwards, the other being dealt to the company, card by card, until it is exhausted. The leader then begins by putting any question he likes to the players, the answer to which is obtained by the following method:—When he asks his question, he at the same time turns up the top card of the undealt pack. Whatever this card may be the leader calls for the counterpart to it from one of the players, the one who exhibits it being the one to reply to the question. Ridiculous personal questions are sure to create more fun than anything else. For instance, should the leader ask, "Who is the vainest person in the room?" and, at the same time turn up the queen of hearts, the player unfortunate enough to possess the similar card in the other pack is the ill-fated individual who then proclaims his vanity. As a slight compensation, however, for his ill-luck, he is entitled to put the next question, which may, of course, be as unmerciful as the one asked concerning himself. As each question and answer card are produced they are laid aside; and thus the game proceeds until both packs are finished.

PARLOUR MAGIC.

CONJURING.

NOWADAYS Conjuring has its professors and teachers, and may be ranked as a science, if not as an art. Tricks that have astonished audiences for a length of time are explained upon the payment of fees, and instructions are given to amateurs as to how to perform them; but in these pages we aim at nothing beyond describing certain tricks and telling how they are done, and we would seriously urge our young friends to remember that between this and teaching them how to perform the tricks there is a vast difference. Many of the tricks described may be performed on the descriptions here given, but any one anxious to become an adept even in what we describe will be well repaid in the greater amusement he will be able to provide for his friends if he takes a few lessons from some professor of magic. Valuable hints may be obtained from various books, and we heartily recommend, for pleasant reading as well as for study, the works of Piesse, Hoffmann, Cremer, and the "Memoirs of Robert Houdin." Perhaps next after personal lessons in the art, Hoffmann's will be found the most instructive book as to details; Cremer's gives the best variety of simple tricks adapted to the drawing-room or parlour; while for general interest and fascinating reading the "Memoirs of Robert Houdin" will carry off the palm against many novels and romances.

The following general hints and directions must always be borne in mind. The simplest trick cannot be performed without much patience and perseverance; every trick must be practised over and over again before attempting it in the presence of an audience. It is advisable to practise the tricks before a looking-glass, and for two reasons: firstly, to see that you are doing the trick neatly; and secondly, it is a training in accustoming the eyes not to look at the hands during the performance of a sleight. A conjurer should always have his eyes fixed intently on his audience, and keep up during the exhibition of his tricks an ever flowing talk or "patter." He must never lose confidence in himself; if so, all is lost. Nor must he call attention to what is about to be done; but when the trick is really done, he should then direct the attention of the audience to it, as if it were about to be done. A trick should not be repeated; if an *encore* is called for, a similar trick should be substituted. The object of the conjurer is always not to be found out.

The cultivation of the art of talking, or the use of "patter," is a leading essential to success; it is as necessary to rehearse the conversation to be used as the tricks to be exhibited. The talking, too, must always be uttered as if that were really the most important part of the entertainment, the tricks being only accessory thereto. This judicious "patter" will not only keep the audience amused, but will prevent them from concentrating their attention more closely than is desirable upon the manipulations of the performer. If some "clever fellow" should be present, more intent upon perplexing the performer than upon being amused, it will be necessary in self-defence to play off some tricks at his expense early in the entertainment.

The conjurer should dispense with all grotesque attire, ordinary evening or morning dress being ample. He should also do without confederates in the audience and assistants on the stage or platform, but an assistant behind the scenes will sometimes be very necessary. Showing off merely mechanical or

automatic tricks is to be avoided. Many of them are very wonderful, but the whole credit of them is due to their inventors. As a general rule, the *Magician's Wand* and the *Magician's Table* are all the materials needed for the practice of conjuring sufficient to amuse a friendly audience in a drawing-room for an hour or more. The *wand* in itself is of no real use, but it serves as a means of directing the attention of the audience away from the hands of the performer, when it is judiciously placed upon or removed from the table, or when pointed at some particular object. It should be a tapering stick or ruler, from a foot to a foot and a half in length. The *table* may or may not be specially prepared, but it should be a few inches higher than an ordinary table, in order that the operator may stand at it, and if necessary place his hand behind and below, without stooping or appearing to arrange anything under it; a drawer or cloth judiciously placed will sometimes be necessary. With these general remarks we will proceed with our programme, giving first a few

SIMPLE DECEPTIONS AND MINOR TRICKS.

EATABLE CANDLE-ENDS.

PUNCH with a metal tube a few pieces out of some apples; place in one end of each piece a strip of burnt almond, and make the whole look as much like candle-ends as possible. During the entertainment have them brought in, and, lighting them one by one, proceed to explain in the "patter" the relish there is in tallow, and then eat them off as quickly as possible. The almond strips imitating the wick of the candle should be slightly oiled, to make them burn readily. A quick lad will be able easily to extinguish the flame before it reaches his mouth without letting it appear that the flame is extinguished. The imitation candle-ends should *not* be handed round for inspection; but when the performer is able to make a clever substitution it may be advisable to allow some *real* candle-ends to be carefully examined.

The instructions as to *How to Swallow a Flame* come in appropriately here. On putting the candle or other lighted object to the mouth, breathe strongly inwards; the flame will then enter the mouth without touching or scorching the lips, and as the lips close will become extinguished.

TO PULL A STRING THROUGH A BUTTON-HOLE.

Tie together the ends of a piece of string about two feet long; pass it thus tied through a button-hole of the performer's coat; hitch each end on to one or other of the thumbs, catch up with the little fingers the upper strings on the thumbs of the opposite hand; then stretching out the hands will have the effect of giving the string a very complicated appearance. If the hold of the right thumb and left little finger, or *vice versâ*, be then loosed, and the hands smartly separated, the string will come away from, and seem as though it had passed through, the substance of the coat.

THE CUT STRING RESTORED.

Take a piece of string about four feet long; hold the ends, points upwards, between the first and second finger and thumb of the left hand and the first finger and thumb of the right hand, letting the remainder of the string hang down in a loop; then bring the right hand close to the left, crossing at right angles that end of the cord held in the left hand, and continue to pull until half the length of the string has passed the left hand, at the same time slipping the third finger of the left hand between the two parts of the string. The first finger and thumb of the right hand should then seize the string at a point just below the little finger of the left hand, the third finger of that hand at the same time drawing back the string towards the palm of the hand. The part of the string

now held horizontally between the two hands is only the continuation of the end held in the left hand, although it will appear to be the middle of the string. This piece of the string some one of the audience should be invited to cut, and thus apparently cut the string in half, although in fact he will only be cutting off two or three inches. Place all the ends of the string between the teeth, withdraw the short piece with the tongue, and show the remainder—apparently the string as it was at the commencement. Of course, the string must not be measured, or the trick will be detected. Some little practice will be needed before the necessary arrangement of the string can be neatly made.

THE MUSICAL SNAIL.

A common garden snail may be made to perform musical sounds by making it crawl along a pane of glass placed on rests like a sounding-board; the sounds emitted will be something like those of a harmonium.

TO EXTRACT A CORK FROM A BOTTLE WITHOUT TOUCHING THE CORK.

Fill a bottle full of water or other liquid, and cork it so tightly that the bottom of the cork is flush with the liquid. Wrap the bottle round at the bottom with a thick cloth, and knock it against some immovable object. The motion of the water acting as a solid body should force out the cork.

THE BOTTLE FOUNTAIN.

Force a glass tube, one end of which is a trifle larger than the other end, through the stopper of a bottle, with the small end of the tube upwards. The bottle should be about two-thirds full of water, and the tube should reach nearly, but not quite, to the bottom. Blow with considerable force down the tube, and on quickly removing the mouth the water will spurt out, forming a fountain of spray so long as any water remains in the bottle.

TO PLACE WINE UNDER A HAT, AND TO DRINK IT WITHOUT TOUCHING THE HAT.

Cover a glass of wine over with a hat placed on an ordinary table, and say that you will drink the wine without touching the hat. As a preliminary, impress upon the company the necessity of every one abstaining from touching the hat; then get under the table, and pretend from there to drink the wine by sucking it through the table. After getting up, request some person (who will not be likely to refuse) to remove the hat, in order to ascertain whether the wine has disappeared. Immediately upon this being done, take up the glass and swallow its contents, claiming to have drunk the wine without lifting the hat. Of course this deception should not be practised more than once before the same audience.

CARD TRICKS AND COMBINATIONS.

For Parlour Magic a pack of cards will be found the source of endless amusement and variety. For the sleight-of-hand card tricks considerable practice is needed before they can be performed neatly and cleverly, so as to prevent the detection of the trick. To *palm a card*, to *make the pass*, to *force a card*, to *make a false shuffle*, to *sight a card*, are necessary accomplishments for the conjurer to learn and practise. As a general rule, it will be found more convenient to exhibit card tricks with a piquet pack of cards, or with an ordinary pack

from which have been thrown out the twos, threes, fours, fives, and sixes; the pack so reduced can more readily be palmed; indeed, for a lad whose hand has not attained its full size, the reduction of the pack from fifty-two cards is absolutely necessary.

TO PALM A CARD.

This consists in bringing a card from the general pack into the hollow of the hand and keeping it there unperceived. The card it is desired to palm should first be brought to the top of the pack; hold the pack, with the faces of the cards downwards, in the left hand, covering the pack with the right hand. Push the card to be palmed until it projects beyond the edge of the pack; with the third finger of the left hand press the card upwards into the right hand, which should be half closed over it. Slightly bend the card, and it will lie snugly curved up against the inside of the hand. The better to prevent detection, then take the pack of cards between the finger and thumb of the right hand and offer it to be shuffled. If the palmed card is not known by the performer this will give him an opportunity of seeing it. The mere motion of taking the pack into the hand will give sufficient opportunity to return the palmed card into the pack. The possessor of a large hand with long fingers may in this way, if necessary, palm a whole pack of cards, and so enable him to increase very considerably his repertoire of card tricks.

TO MAKE THE PASS.

No one should attempt conjuring tricks with cards until he has thoroughly mastered this sleight; it requires a good deal of practice to perform it neatly and without risk of detection. Its object is to reverse the respective positions of the top and bottom halves of the pack. There are various methods of producing this result, some requiring the use of both hands and some of one hand only. Upon the instructions here given the plan may be varied after experience has been gained, but M. Robert Houdin states that at least an hour a day for a fortnight should be devoted to practising the "pass" before the conjurer appears before an audience. At any rate, it is useless to attempt card-conjuring until the "pass" has been mastered. The following description of how to make the pass is derived from Hoffmann's translation of Houdin's account of the trick:—The cards are to be held in the left hand, with the faces downwards, and between the two cards at which the pass is to be made the tip of the little finger is to be inserted; then cover the whole pack with the right hand, and at the same time take between the middle finger and thumb of that hand the opposite ends of the cards forming the lower portion of the pack; with the little and middle fingers of the left hand draw away and make the upper packet pass under the lower packet of cards. The whole trick will, after practice, be done easily, lightly, noiselessly, and in less than a second. The different motions here separately described will have to be done simultaneously, and with such rapidity that no motion of the cards should be apparent.

TO FORCE A CARD.

This means that when offering a pack to one of the audience for him to draw from it any card he chooses he is made to draw that card which the performer wants. The trick, although of some difficulty to perform successfully, is really more dependent upon mental address than upon manipulation. The card to be forced should be placed either at the top or the bottom of the pack, and by a cut brought into the middle of the pack, and should be held by the little finger, as explained in making the pass, immediately above that finger. Proceed with the pack closed to some one of the audience, requesting that a card may be taken, at the same time spreading the whole pack out fan-wise, and very slightly pushing forward the

card to be taken. In all probability the card offered will be taken, owing to its being slightly more prominent than the rest; but if it seems that any other card is about to be selected close the pack up, appear to cut it again, and make the offer a second time. Be very careful not to spread out the cards until the invitation to take one has been given—so long as the pack is closed a card cannot readily be removed—but immediately upon giving the invitation spread the whole pack out, slightly advancing the desired card as instructed. If by inadvertence the wrong card is allowed to be taken, the mistake may be remedied by forcing the desired one upon some other person. The card to be forced should not be held, while all the other cards should be tightly secured in one or other of the performer's hands. The readiness with which the forced card may be removed will imperceptibly act as an inducement to its removal. If, on the other hand, the wrong card should be taken—and from the nature of the trick it is unadvisable to force the right card upon a second person—let the card taken be again placed in the pack; *palm* it in accordance with the instructions given as to palming a card, and manage then, unperceived, to get a sight of it, when it may answer all the purposes that the card it was desired to force would have answered.

TO SIGHT A CARD.

As stated above, it is sometimes necessary to sight a given card, and this has to be done in the presence of, but yet altogether unknown to, the spectators. The following plan will generally be found to succeed:—Slip the little finger, as in making the pass, under the card that it is desired to look at, bend the top half of the pack upwards and the bottom half downwards, so that in a modified degree they make two packs, bent in a concave form, thus:—><. The cards may then readily and openly be cut at the desired point, and a careless wave of the hand holding the pack will enable the performer to get the necessary sight of the desired card. Houdin's instruction on this point is apparently simpler, but we think more difficult to attain by an inexperienced performer. After instructing as to the position of the little finger, he says that the pack should be opened at that point with extreme rapidity, and the card ascertained by a swift glance. This method undoubtedly is better, if it can be safely performed without detection; but the rapidity of motion and the swiftness of the glance will be difficulties not easily overcome by an amateur magician.

THE FALSE SHUFFLE.

This is a movement intended to neutralise suspicions that may be held by spectators to the effect that the cards are retained in a pre-arranged order. There are several kinds of false shuffles, but the performer must use his discretion as to which he adopts. Generally speaking, however, it is only one, or at most a few cards that it is desired not to lose sight of, and then the neatest so-called *false shuffle* will be that which permits the pack, as a whole, to be genuinely shuffled, while the card or cards to be kept in view are retained in one position in the pack, secured either at the top or bottom of the pack, or the place where they may be found may be designated by means of the little finger, as in making the pass.

Clumsy performers who find a difficulty in mastering the above preliminaries of card-conjuring sometimes make use of what is called the *Long Card.*

THE LONG CARD.

This is a card either a trifle longer or wider, or both longer and wider, than the remainder of the pack; the difference being such that, although readily distinguishable by the touch of the performer, it is not perceptible to the eye of the spectator. To make the long card, have the whole pack, excepting one card,

slightly shaved down at a book-binder's; this can be done in a second by placing the cards in a book-binder's cutting machine. The use of the long card should, however, be as much as possible avoided: it encourages the use of mechanical appliances, when a little diligence will overcome all difficulties by sleight-of-hand. Remember, as the penny showman announces at country fairs, that "The true Hart of Conjuring is to make the And of the performer deceive the Heye of the spectator."

TO GUESS A CARD THOUGHT OF.

This trick can only be successfully performed by introducing it apparently in a casual manner between tricks of an altogether different nature. Spread out the cards in such a manner that when they are held with their faces towards the audience one card only is entirely exposed to view. Shuffle them about freely, with the faces of the cards turned continually towards the audience, and request a person in the company to take a mental note of one of the cards. The probability is that the majority of those present would fix upon just that card that has been throughout completely exposed to view. Suppose, for example, it is the jack of hearts. When one of the audience has expressed himself as having mentally selected a card, shuffle the pack, carefully keeping in view the jack of hearts by using the false shuffle already described. Flourish the cards well about, and finally pick out the jack of hearts, apparently as a card taken at random. Refrain from looking at its face in the presence at any rate of the audience, and place it back uppermost on the table. Again select a card to be noted by the audience, and proceed as before, until three or four cards have been placed upon the table. Then request the company present who have selected cards to name them, and as they do so pick up the respective cards named from the table. In nine cases out of ten, with an audience with whom this trick is not familiar, all will proceed smoothly; and a performer may generally rest satisfied that if the trick should be known to two or three in an ordinary drawing-room audience, they will keep silence, to ensure a due share of credit to the performer and amusement to the rest of the spectators. In the event, however, of a card other than the one desired having been selected, at once, but politely, insinuate that the memory of the spectator may perhaps be deficient, take up the wrong card, and, while continuing with some appropriate talk or "patter," shuffle the cards as if at random, keeping the wrong card conspicuously in view of the audience until sight is obtained of the correct card; palm it at once, or keep it in view until it can be brought out apparently at random, and changed for the wrong card in such a way that the change shall not be seen. Then, still insisting upon the defective memory of the spectator, say that for his satisfaction the necessary change has been made. If this part of the trick be cleverly done, it is generally as effective as when all goes smoothly, it being evidently easier to select by chance a proper card than to change the spots or designation of one card into the spots or designation of another; besides which, it often is the cause of raising a laugh in the performer's favour, which will be of material assistance in the event of any subsequent trick not going off altogether satisfactorily.

This trick is usually done with a portion of a pack picked up at random, necessitating the spectator fixing on a card seen rather than on any card in an ordinary pack.

TO SHOW THE FIVE CARDS FIVE DIFFERENT PERSONS HAVE SELECTED.

This is a clever variety of the above trick, or rather, the above is a variety of this. On the top of the pack the performer should put any card the designation of which he knows—suppose, again, the jack of hearts; make the *pass*, bring that card to the middle of the pack, and *force* it upon some person to whom the pack is offered from which to draw a card. Take the card back, without, of

course, looking at it, and again repeat the process until the same card has been *forced* upon five or more different persons. The persons asked to draw the cards in this trick should be placed at some distance from each other, and each should be requested not to make known to any one the card drawn. This is necessary to prevent the audience from suspecting that a particular card is being *forced*, but the reason given may be attributed to sharp hearing on the part of the performer, or some other equally plausible tale may be invented. Shuffle the whole pack, without, however, losing sight of the *forced* card, and deliberately select four cards in addition to the *forced* card, or sufficient cards to agree with the number of persons upon whom the card has been *forced*. Place the cards selected face downwards on a table, and when all are placed pick them up, hold them fan-wise towards the audience, and ask each person alternately whether the card he selected is not held out. Of course all will answer "Yes." To prevent conversation on the subject of this trick, proceed at once to some other, prefacing it with some such observation as, "By a careful attention to the movements of my hands, the audience will probably detect the secret of the clever little trick I am about to exhibit." Then show off some very familiar trick in as roundabout a way as possible, until the jack of hearts is probably forgotten.

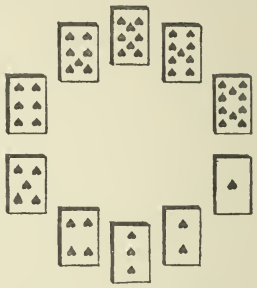
TO TELL THE CARD THOUGHT OF OUT OF THIRTY-FIVE EXPOSED CARDS.

Deal out thirty-five cards, faces uppermost, in seven packs of five cards in each pack; and when all are placed, desire some person to select and mentally note any one of the cards dealt out, and to state in which pack it is situated. We will suppose the card selected is stated to be in the third pack of seven cards. Pick the cards up in order, row by row, and proceed to deal them out again in the same order as that in which they were picked up, but placing them this time in five packs of seven cards in each pack, placing one card alternately on each pack, and then again ask in which pack the selected card is to be found. The card selected should be the third card in the pack designated—that is to say, in the second dealing the card should be in the pack at the number corresponding with the number of the pack in which it was placed after the first deal. To confuse the spectators, the packs, after the first dealing, may be picked up out of the proper order, so long as the performer bears in mind in what order the pack containing the selected card is picked up. This trick can hardly claim to rank as a conjuring trick; it is nothing but a combination of cards, but it may fairly be shown in an amateur entertainment of parlour magic. As one merit of such combinations is their variety, we proceed with others of a similar nature, again enforcing the hint that no trick or combination should be shown twice in succession. If the above should be called for a second time, show instead one of the following.

TO TELL THE CARD THOUGHT OF WHEN THE NUMBER OF CARDS IS NOT FIXED, BUT WHEN IT IS SOME NUMBER DIVISIBLE BY THREE.

When a card has been mentally noted by one of the audience, proceed to deal out the cards in three heaps, with the faces of the cards turned uppermost, and so that the first card shall be first in the first heap, the second card first in the second heap, the third card first in the third heap, and so on. When the heaps are completed, ask to be informed in which heap the selected card will be found, and place that heap in the middle, and again deal out the cards as before. Again ascertain in which heap the card noted will be found, and once more let that heap be placed second among the heaps. Once again form the three heaps, and once again ask for the same information, making the same arrangement of the

heaps. The card selected should then be the last card of the first half of the pack, if the whole number of the pack be even—that is to say, the twelfth in a pack of twenty-four, or the eighteenth in a pack of thirty-six. The arrangement is somewhat simpler when the number of cards is odd, as: fifteen, twenty-one, &c., for then the card selected should be the middle one of the heap in which it is found after the third time of dealing the cards.



Cards in Circle Trick.

TO TELL THE CARD THOUGHT OF BY ARRANGING THE CARDS IN A CIRCLE.

Arrange the first ten cards of any suit in the manner shown in the annexed diagram. Request some one present to think of one of the exposed cards and to touch some other card; desire also that the number of the card touched may be added to the number of cards exposed, namely, ten; and then ask him to count that sum backwards, beginning at the card touched, and reckoning that card as the number thought of. For example, suppose the three was the card thought of and the six was the card touched: six added to ten makes sixteen; and if commencing with three at the sixth card, and counting up to sixteen on the cards backwards—that is, three on the six, four on the five, five on the four, six on the three, seven on the two, and so on up to sixteen—it will be found that the counting will end on the three, the card thought of.

TO NAME A CARD NOTED.

Take a number of cards out of a full pack, say from ten to twenty, carefully counting and remembering the number, and holding them up with their faces to the audience, and so that the backs only can be seen by the performer. Open the cards out, commencing from that card which was uppermost when they were turned faces downwards, and request some person present to note the designation of any one of the cards shown, together with its order from the top of the pack, whether it is first, second, third, fourth, or what order, and to name the order. Immediately then place the cards face downwards on the table, and place upon them the remainder of the pack of cards, knocking the sides and ends well together, or indeed, if it is desired, letting the cards be knocked together by any of the audience. To find the card noted, subtract from fifty-two (the number of cards in a full pack) the number of cards held out at the commencement of the trick, and to the result add the order number of the card noted; the result will give the position in the whole pack at which the card will be found. For example, hold out twenty cards, and suppose that the seventh card from the top was the card noted; the position of that card in the whole pack will be found by subtracting twenty from fifty-two, and adding seven to the result, which will indicate that the card noted will be the thirty-ninth card in the whole pack. To pick out the card and show it is, of course, then an easy matter.

TO GUESS THE RESPECTIVE CARDS THOUGHT OF BY DIFFERENT PERSONS.

Show to each person cards equal in number to the number of persons the performer intends to request to think of a card, and from the cards shown to each person request that one may be mentally noted. For example: if three persons are to make selections, to each show three cards. When the first has made his

selection, place on one side the cards from which his choice was made, and proceed in the same manner with the second and third. Then deal out the first three cards, placing them with their faces uppermost, on them deal the second three cards, and on these again the third three cards. Request each person to name the heap in which the card he selected is to be found, and the result will be that the card chosen by the first will be at the bottom, by the second in the middle, and by the third at the top of the respective heaps in which the cards are to be found. The more persons selecting cards the better and more complicated does the trick appear.

TO DISCOVER A CARD BY THE TOUCH OR SMELL.

This is not a first-rate trick, as it is done either with prepared cards or with the aid of a confederate; as, however, it is a universal favourite, we give it a place here.

First Method, with Prepared Cards.—Offer the long card (previously described) or any other card of which the designation is known, and as the person who has drawn it holds it in his hand, pretend to feel the pips with the forefinger, or, if blindfolded, smell it, and declare its designation.

Second Method, with the Aid of a Confederate.—Offer, when blindfolded, to select from a pack of cards all the court or some other combination of cards. Before commencing, however, arrange some signal with a confederate that shall be intelligible to the performer, but that shall remain unnoticed by the audience. Accompany the performance of the trick with plenty of "patter," the better to keep attention away from the confederate; expatiate upon the delicacy of the sense of touch or upon the strength of the sense of smell, directing full attention to the thoroughness of the blindfolding, and one by one hold up the cards to the audience, declaring in accordance with the signal given whether the cards held up are of the designation to be named, or the reverse. The signal agreed upon may be by touch or sound, according to the circumstances of the case.

TO TELL ALL THE CARDS WITHOUT SEEING THEM.

This is generally one of the most successful of this series of tricks, inasmuch as the whole pack of cards is brought into use, and in the hands of an operator of ordinary intelligence and care it need never fail. The secret of the whole trick is a pre-arranged order, and if this be not carefully done the trick, of course, fails. The following is the order in which the cards may be arranged: 6, 4, 1, 7, 5, king, 8, 10, 3, knave, 9, 2, queen; but it is, of course, open to the performer to vary the order, and provided he maintains a uniform order throughout, and remembers the order, one arrangement is as good as another. In order to keep the above order in mind, the following sentence has been prepared to serve as an artificial aid to memory:—

The *sixty-fourth regiment* beats the *seventy-fifth;* up starts the *king* with *eight thousand* and
6 4 1 7 5 king 8 10
three men and *ninety-two women.*
3 knave 9 2 queen.

In the above sentence it will be seen that certain words which suggest numbers or particular cards are made to be reminders of those cards. As this trick only undertakes to designate the value and not the suit of the cards, it is not necessary in picking up the cards that the whole of one suit should be lifted before commencing another, and the numbers only need be according to the series adopted. The cards, being duly arranged, should be handed round to be cut, with the understanding that they may be cut whist-fashion only, and not shuffled: that is, a portion of the cards may be removed from the top to the bottom of the pack again and again by as many of the audience as may desire to make the cut. By

means of a judicious sleight, all that is necessary for the performer to do is to sight the bottom card, or if he is clever at *palming*, the top card will give the necessary key to the whole. The cards may then be dealt out in the ordinary way from the top card, each card as it is dealt being named and then turned over. For example: if the cutting has resulted in leaving a knave at the bottom of the pack, that will give a three at the top, and taking the key from either of these two cards, the order will be as follows: 3, 10, 8, king, 5, 7, 1, 4, 6, queen, 2, 9, knave, and so on throughout. When the sequence is thoroughly mastered a corresponding sequence of suits may be arranged, so that the full designation of the card may be given.

THE NERVE TRICK.

This is another of the same class of tricks that enables the performer to name a card selected by some other person. Any one may select a card. After it has been examined and returned to the pack, make the pass, and bring the card to the bottom. Then cut the cards in two packs of about equal size, and to the person who selected the card give that half of the pack which contains the card selected at the bottom, requesting him to hold it tightly at the corner between his forefinger and thumb. Impress upon him the necessity of holding the cards tightly, as the success of the trick depends entirely upon him, and all the performer offers to do is to knock all the cards on the floor except the one that was chosen. When the cards are properly held, the performer has to strike them sharply, upon which all except the bottom card should fall to the ground, and that, of course, is the selected card. The trick of striking the cards in the right place can only be learnt by practice.

TO MAKE SOME OTHER PERSON DRAW THE CARDS THE PERFORMER CALLS FOR.

We have given several tricks in which the performer finds out the card or cards selected by the audience, but in this trick we explain how the performer makes one of the audience select the cards he calls for. After shuffling the cards, let the performer spread them out with their faces downwards, without entirely separating them; before, however, letting them leave his hand, sight and note the designation of the bottom or some other card—say, for example, the ace of spades. Then call up any one of the audience, or request that some one of those present will kindly step forward and assist in the development of the trick; say that neither he nor you have seen the faces of the cards on the table, but, nevertheless, you will get him to select from the pack just those cards called for, and ask him to be good enough to hand you up some cards one by one, without looking at their faces, as you call for them. The card the position and designation of which you know should be first asked for, when probably—indeed, almost certainly—some other card will be handed in. Suppose the card handed in is the two of diamonds, then call for the two of diamonds, and receive, say, the queen of clubs; for the third card call for the queen of clubs, and perhaps the jack of diamonds will be picked out. Say now that you will select a fourth card, which shall be the jack of diamonds, and leisurely examine the cards on the table, finally taking up the ace of spades, the position of which you have borne in mind. The four cards in the performer's hand will then be the four cards that have been named. If, however, the known card should be picked up, expose at once what you have, and bring the trick to a conclusion.

TO CALL FOR ANY CARD.

Having seen a card, make the pass, and bring the seen card to the bottom of the pack; place the cards behind the back, and call for the card that is known, at the same time turning the top card face outwards. Bring the cards forward,

showing the bottom card only to the audience, and again place the cards behind, call for the top card, bringing it now to the bottom, and turning over the card which will be left at the top; and so on proceed until the audience is satisfied that you are able to discern the cards by the touch.

Another Method of performing this trick is done by the performer standing in the middle of a room in which there is a mirror, and while holding the cards high above his head reading them off from the reflection in the mirror; this form of the trick, however, can only be expected to deceive very simple or young persons

TO DISCOVER WHAT CARDS HAVE BEEN TURNED.

Place the court cards and a certain number of diamonds (but not the ace or seven) in a row on the table, and undertake to go out of the room, and name upon return which, if any, of the cards have been reversed in position by being turned during your absence. Except the court cards, the spades, clubs, and hearts are useless for this trick, inasmuch as the form of the designation printed on the card is irregular. A very careful examination of any pack of cards will show that they are not evenly printed—that is, that the pips of the common cards or the lines of the court cards are nearer to the outside edge of the card on the one side than on the other. The cards on which the difference is not distinguishable reject, placing the others with the broad margin to the right and the narrow margin to the left hand. Explain that the position of any one card or cards may be reversed by turning the top to the bottom, and *vice versâ*, and that upon your return to the room you will denote the card or cards. This, of course, with the above explanation as to how the cards are printed, will be an easy matter.

TO SEND A CARD THROUGH A SOLID TABLE.

Request some one of the company to draw a card, examine it, and return it to the pack. Make the *pass*, and bring the chosen card to the top of the pack; make a few false shuffles, always leaving the chosen card at the top of the pack. Place the whole of the pack, face downwards, on the table, and near to the edge at which the performer is sitting, the performer being careful to be alone on one side of the table, with the audience facing him. Slightly moisten the back of the right hand and sharply strike the cards therewith; the top card will then adhere to the hand. Bring both hands at once smartly under the table, in such a way as to prevent the card being seen. Take the chosen card with the left hand, and bring it up from underneath the table. Show the card, which will be recognised as the one chosen at the commencement of the trick.

TO TELL THE PAIRS.

Deal out twenty cards, and request ten persons each to take two cards during your absence, to return them to the table in pairs, and to remember their designation. Upon your return collect the pairs, and distribute the cards according to the numbers in the following table:—

M	U	T	U	S
1	2	3	2	4
D	E	D	I	T
5	6	5	7	3
N	O	M	E	N
8	9	1	6	8
C	O	C	I	S
10	9	10	7	4

Upon now being told in which row or rows the cards selected by any individual are placed, you will be able to point out the pair selected by that individual. The key to the trick is in the four following Latin words, "Mutus

dedit nomen cocis." In these words it will be seen that there are ten different letters, each of which is repeated. The figures under the letters denote the pairs as they are placed. If it is stated that a pair selected is in the first and third rows, it will be evident that the cards are those placed under the letters "M" which appear in those lines. If both the cards are stated to be in the fourth row, it is evident that they must be the tenth pair, or those placed under the letter "C." The performer will, of course, understand that the key must be remembered, and the necessary arrangement of the pairs of cards be made from memory.

THE FOUR KINGS.

Take the four kings and two knaves out of a pack of cards, and spread the kings only before the audience, in order that it may be seen that they are the kings, at the same time hiding the two knaves between the third and fourth king; then place the six cards at the bottom of the whole pack, face downwards, on the table. Lift up the pack and remove the bottom card, which will be the fourth king; let it be seen that it is a king, and place it on the top of the pack. Take the next two cards, which will be the knaves, carefully keeping them from being seen, and one by one place them in different positions in the pack. This arrangement will leave one king at the top of the pack and three kings at the bottom, but as the kings only have been shown, it will appear as though there was one king at the top, one at the bottom, and the other two in different positions in the pack. Let any one present cut the cards, and the performer, while placing the bottom cut on the top, may say that he is now, without apparently altering the relative position of any of the cards, going to bring the four kings together into the middle of the pack. Make a few conjuring passes and utter some conjuring mumblings over the pack, hand it to any person in the audience, and announce the trick as completed. The four kings will be found together as promised.

THE TURNOVER.

The turnover is a pretty sleight, and forms an appropriate termination to some of the before described tricks, in which the card selected by one of the audience is found and exposed by the performer. When the card selected has been ascertained let it be brought to the top of the pack, and held there with its edge somewhat pushed over the remaining cards, which are to be held with their edges perfectly even. If when so placed the whole pack is suddenly dropped out of the hand, the cards, all excepting the top card, will fall on their faces, while the projection of the top card, finding resistance in the air as it falls should, during its descent, turn over and fall face upwards.

TO TELL THE TOTAL NUMBER OF PIPS SHOWN AT THE BOTTOM OF PACKS MADE UP IN A CERTAIN MANNER.

Take the whole pack of fifty-two cards, and let them be well shuffled by as many persons as care to do so. Explain that if during your absence any one present will deal out the cards, faces downwards, into packs made up according to instructions, you will upon your return tell the aggregate number of pips shown on the bottom cards of the packs, the court cards being considered as equal to ten pips and the ace as equal to one pip. The dealing has to be done in this way: Take the top card, and count it as the number shown upon its face; place upon it then sufficient cards to make that number up to twelve; then take the next card, and proceed in the same way, and so on until all are dealt out, or until the remaining cards are insufficient in number to make up twelve. The remaining cards must be handed to the performer. To ascertain the number of pips on the bottom cards, the performer counts the number of packs on the table,

from that number deducts four, multiplies the remaining number of packs by thirteen, and adds to the result the number of cards remaining which were insufficient to make up twelve; the number so obtained will be found to be equal to the aggregate of the pips on the bottom cards of the packs. This counting will, of course, be done with many apparently intricate calculations, founded upon the pips of the cards in the performer's hand combined with the packs on the table. Below is an illustration of the trick, which will perhaps make the above more intelligible. Suppose (1) a seven card is first turned out: it will be placed on the table, with five cards on the top of it to make up twelve; (2) a court card next, counting ten, has two cards placed upon it; (3) a two has ten cards placed over it; (4) a nine requires three more cards, or, in all, four to form the pack; (5) a five requires seven more cards; (6) a three requires nine additional cards; (7) an eight card requires four; (8) a court card and two cards, leaving two cards remaining.

The table annexed will show the pips on the bottom cards of the respective packs, with the number of cards in each pack:—

	Bottom Card Counts	Number of Cards in Pack.
1st pack	7	6
2nd ,, (Court Card)	10	3
3rd ,, ...	2	11
4th ,, ...	9	4
5th ,, ...	5	8
6th ,, ...	3	10
7th ,, ...	8	5
8th ,, ...	10	3
	54	50

This arrangement shows eight packs, with two cards over; following the rule given, deduct four packs from the number of packs, multiply the remainder by thirteen, add two (the cards remaining), and the result will be 54, the aggregate number of pips on the bottom cards; thus: $8-4=4\times13=52+2=54$.

TO ASCERTAIN THE NUMBER OF PIPS ON UNSEEN CARDS.

In these tricks aces count as eleven instead of as one, court cards count as ten. The piquet pack of thirty-two cards only must be used for the first method, the ordinary pack of fifty-two for the second method.

First Method, with three cards out of the piquet pack of thirty-two cards. Let any person select three cards, and place them separately, faces downwards, on the table. On each of these must be placed as many cards as will, with the number of pips on the card, make fifteen. The remaining cards are to be handed to the performer, who goes through any farce he chooses to make the audience believe that his calculations depend upon the pips of the cards handed to him. The actual result is obtained by adding sixteen to the number of the remaining cards. For instance, suppose the cards selected are a king, a ten, and an eight; on the king (which counts ten) will be placed five cards, on the ten will be placed five cards, and on the eight will be placed seven cards, making in all twenty cards used and twelve remaining. The total number of the pips will be twenty-eight, made up of the king, which equals ten, the ten, and the eight, *i.e.*, $10+10+8=28$. The twelve cards which remain, added to sixteen, also make twenty-eight.

Second Method, with two cards out of the ordinary fifty-two card pack. The two cards must be placed as the three described in the first method, and each have placed upon it sufficient cards, with the number of pips on the card, to make up twenty-five. The number of cards remaining will be the number of pips on the two bottom cards. For instance: take it that the nine card and the seven card are selected; on the nine card sixteen other cards will have to be placed,

and on the seven card eighteen other cards, making thirty-six cards in all, leaving sixteen cards over; thus 52—36=16, or 9 + 7 = 16.

LIKE WITH LIKE.

Select from a full pack all the picture cards and aces and one ordinary card; place the ordinary card in the centre of a table, and proceed with the following descriptive and illustrated anecdote:—"One dark night four farmers came to a tavern, represented by the card on the table, and asked for a night's lodging. The landlord, having four unoccupied rooms, showed one farmer into each of the rooms." (At this point place round the card representing the tavern the four knaves). Proceed: "Not long after, four policemen knocked at the door, and also requested lodging for the night; but as the rooms were all occupied, each policeman had to share a room with one of the farmers." (Here place an ace over each of the four knaves.) "Presently four gentlemen came with a similar request, and for the same reason a gentleman was put into each of the already occupied apartments." (Here place a king upon each ace.) "To add to the crowding and inconvenience consequent upon these arrangements, four ladies next called and required accommodation, and the landlord, at his wits' end, placed a lady in each of the already over-tenanted rooms." (Place a queen above each king.) "The ladies were naturally indignant, and suggested that it might at least be arranged that they should be placed together in one room, similar requests being at the same time made by the kings, the policemen, and the farmers. The landlord consented, and all were soon lodged like with like." While finishing the story, place the four descriptions of cards in heaps, and one heap upon the top of the other, and let them be cut as often as is desired. If the cards are now told off in order from the bottom of the pack, and placed around the tavern, the knaves will be found in one circle, the aces in another, the kings in a third, and the queens in a fourth.

TO MAKE A CARD COME OF ITS OWN ACCORD OUT OF A PACK.

Let a card be drawn, ascertain its designation by means of one of the sleights already described, or when it is replaced in the pack keep its position in view. Being previously supplied with a tiny piece of wax attached to a long hair, press the wax on the card in question, retaining the hair attached to the thumb or wrist-link. Place the cards on the table, and by means of the hair pull away from the others the card that was drawn. The hair will be imperceptible to the audience if placed facing the performer. While pulling the card away, say that the card chosen will now walk out of the pack. When it is separated from the pack the performer should quickly take it, remove the wax, and expose it to view.

TO DRAW A PARTICULAR CARD FROM A COAT POCKET.

For this trick a *long* card will be required. *Force* that card upon some person, hand him the pack, and request him to be good enough to place the drawn card in any position in the pack he chooses, and to place the pack in his own coat pocket, promising that the card drawn shall be picked out of the pack while in his pocket. The sense of touch will render the trick perfectly simple, and easy to perform as promised. The same trick may be varied by placing the cards under a hat, in a basket, bag, or in any other convenient receptacle.

TO DEAL OUT THE ALTERNATE CARDS IN A PACK SO THAT THE CARDS DEALT OUT SHALL FALL IN ROTATION AND IN SUITS.

The very greatest care is necessary in arranging the cards for this trick, as in the event of one card being misplaced, the whole trick will be spoiled. To

arrange the pack sort the suits of spades, clubs, and diamonds in numerical sequence, and the suit of hearts in the order of seven, ace, queen, two, eight, three, jack, four, nine, five, king, six, ten; place the hearts face uppermost so that the seven is at the bottom and the ten at the top. The other suits are also to be placed face uppermost, with the aces at the bottom. Sort in together the suits of clubs and hearts by placing the seven of hearts under the ace of clubs, the ace of hearts between the ace and two of clubs, and so on. Place the suit of spades on the top of the suit of diamonds, so that the ace of spades is immediately atop of the king of diamonds. Work in together the two half-packs so formed by placing the seven of hearts under the ace of diamonds, and then take one card alternately from the bottom of each pack, so that when completely arranged the top faced card will be the king of spades, and the second card the king of clubs. The cards are then ready to be brought forward for the trick to be performed. Turn the pack face downwards, remove the top card and place it at the bottom, turn up the next card, place the third at the bottom, turn up the fourth card, and so on, alternately removing a card to the bottom of the pack and turning up a card. The cards turned up, commencing with the ace of diamonds, will fall in rotation and in suits.

TO CATCH A SELECTED CARD FROM A PACK THROWN IN THE AIR.

Let a card be drawn by a spectator, replaced by him in the pack, and by means of the *pass* or a *false shuffle* brought to the top by the performer. *Palm* the card, again hand the pack to one of the spectators and request him to throw the whole pack loosely towards you, and undertake, while the cards are in the air, to pick out the drawn card. When the cards are thrown thrust the hand smartly into the middle of the pack, deftly bringing forward the *palmed* card at the same time. This is one of the best of the simple sleights-of-hand, and a little practice will enable any one to make the illusion very pleasing.

THE FOUR RECRUITS.

The following simple deception or puzzle is always received with great amusement:—Place the four knaves out of an ordinary pack of cards in a row, state that they represent four recruits, two of whom were passed, and two refused upon the medical examination owing to a physical disability; ask the company to designate which were passed and which refused, and why. Nine people out of ten will fail to detect any difference, but upon examination of most packs of ordinary cards it will be found that two of the jacks are printed with *two eyes* in each head, whereas the others are printed with *one eye* only. It may also be noticed that the kings are usually printed three with two eyes in each head, and one with one eye only, while the queens are all given two eyes each. These peculiarities are not so likely to be found in the modern fanciful cards which are now becoming generally used.

THE FOUR CONFEDERATES.

Let some one draw any four cards from the pack, and tell him to notice and remember the particulars of one of them. When the four cards are returned, dexterously place two of them at the bottom and two at the top of the pack. Under those at the bottom place any other four cards, and then, taking eight or ten cards from the bottom, spread them out on the table, and ask if the card fixed upon is among them. If it is not it will then be apparent that the remembered card is one of the two at the top of the pack. Make the *pass* so as to get those two cards to the bottom of the pack, drawing off the lowest of them; again ask if that is not the card. If the answer is again "No," bid the right card to be drawn from the bottom of the pack. If, however, the card should be among those first shown, the four cards placed under the two of the four that were held

out at the commencement of the trick must be dexterously removed by making the *pass* to the top of the pack, leaving the other two to be dealt with as above described.

THE TRANSMUTABLE CARDS.

For this trick two cards of the same sort, say, for example, the king of spades, are required in the pack. One of these is to be placed next to the bottom card, which we will call, but which may be any card, the seven of hearts. The other is to be placed at the top of the pack; then shuffle the cards by a false shuffle without disturbing these three cards, and show some one of the audience that the bottom card is the seven of hearts. Then privately and secretly drawing this card aside, take the king of spades from the bottom, which will be supposed to be the seven of hearts, and place it, face downwards, on the table, requesting the person to whom the seven of hearts was shown to cover it with his hand. Again shuffle the cards without displacing the first and last cards, pass the other king of spades from the top to the bottom of the pack, and show it to some other person. Draw it privately and secretly away, bring the seven of hearts to the bottom of the pack, then place it upon the table and request the second person who believes it to be the king of spades to cover it with his hand. Take up the magic wand, wave it, and command the seven of hearts, supposed to be under the hand of the first person, to change into the king of spades; and command the king of spades, which is supposed to be under the hand of the second person, to change into the seven of hearts. Afterwards request both persons to remove their hands and to take up and show the cards they have been covering, when, to the astonishment of all, it will be seen that the performer's commands have been strictly obeyed.

THE TWO CONVERTIBLE ACES.

On the ace of spades fix, by the use of soap or some similar substance, a heart coloured red, and on the ace of hearts a spade coloured black, in such a manner that they will easily slip off. Show these two aces round; then, taking the apparent ace of spades, desire some person to put his foot or his hand upon it, and during the act of placing on the ground, or on the table, as the case may be, draw away the spade. In like manner place the seeming ace of hearts under the foot or hand of some other person. Then, as in the preceding trick, command the two aces to change places.

A variety of this trick is sometimes practised with one card only, say the ace of spades, over which a heart is slightly pasted. After showing the card to some person, let him hold one end of it, face downwards, and while he is being amused with the "patter" of the performer who holds the other end of the card, the heart is slipped off. Then, placing the card on the table, request that it may be covered with the hand; knock under the table and command the heart to turn into a spade.

TO TELL THE NUMBER OF CARDS BY THEIR WEIGHT.

Take up a parcel of cards, say forty, among which insert two long cards; let the first long card be, for example, the fifteenth, and the other the twenty-sixth from the top. Seem to shuffle the cards, and then, cutting them at the first long card, poise those cut off in the left hand, and say, "There should be fifteen cards here." Cut them again at the second long card, and say, "There are here only eleven cards." Then holding up the remainder, say, "Here are fourteen cards." Let the different heaps be then counted, to satisfy the audience as to the accuracy of the performer's judgment.

TO DISCOVER A CARD DRAWN BY THE THROW OF A DIE.

Prepare a pack of thirty-six cards, in which six different cards are contained six times. Dispose these cards in such a manner that each of the six different cards shall follow each other, and let the last of each suit be a long card. The cards being thus disposed, it follows that if they are divided into six parcels by cutting at each of the long cards, these parcels will all consist of similar cards. Let some person draw a card from the pack, and let him replace it in the parcel from whence it was drawn, by dexterously offering that pack. Should he succeed in placing it elsewhere, bring it, by *making the pass*, into its proper position. Cut the cards several times, so that a long card may be always at the bottom. Divide the cards in this manner into six heaps, and giving a die to the person who drew the card, tell him that the number he throws shall indicate the parcel in which is the card he drew, which necessarily follows. The performer should place the cards in his pocket immediately after completing the trick, and be prepared with another pack to show should any one request to be allowed to examine the cards.

Many other card tricks might be given that are of a more complicated nature than the above, but those selected are thoroughly simple and easy, and of sufficient variety to enable an amateur performer to pass from one to another without ever being reduced to the necessity of repetition.

CONJURING WITH AND WITHOUT SPECIAL APPARATUS.

THE TRANSPOSABLE MONEY.

This is a trick fit only for lads with plenty of pocket-money, but it is both simple and neat. Take two halfpennies and two shillings, and grind part of each coin on one side only, so that they may be but of half the usual thickness, then rivet together a shilling and a halfpenny, and file round the edges of the halfpenny to make it the same size as the shilling. Place one of these double pieces, with the shilling upwards, on the palm of the hand, at the bottom of the three first fingers; place the other piece, with the halfpenny uppermost, in like manner, on the other hand. Let the spectators notice in which hand is the half-penny, and in which the shilling. Then shut both hands, when the pieces will naturally turn over; open the hands again, and the coins will apparently have become transposed.

THE PENETRATIVE COIN.

Provide a small box that will shut with a spring, but that can only be opened with a key, and place this box open in a pocket or some equally convenient receptacle. Ask some person present to mark a coin, so that it may be known again, say a shilling, and lend it for the purpose of the trick. Take this piece in one hand, and being provided with another coin of the same appearance to place in the other hand, slip the marked coin dexterously into the small box and close it, change the remaining coin from one hand to the other, keeping it in view of the company, in order that it may be supposed to be the marked coin. Place the box containing the marked coin upon the table, convey away the coin left in the hand, and pretend to make it pass into the box. Present the box to the person who lent the coin, and inform him that the marked coin is therein. Let the key be then given him, and when the box is unlocked, bid him thoroughly examine the coin, and satisfy himself and the audience that it is the genuine marked coin handed up by him.

At the best shops at which conjuring apparatus is supplied, boxes fitting one into the other are provided for this trick, all of which may be quickly closed at one movement, but which require considerable manipulation to open one by one.

THE PHANTOM COIN.

Take a sixpence or other small coin, the impression of which is new and sharply cut, and fasten it unnoticed by means of a bit of common wax to the end of the thumb. Then, when speaking to some one of the company, show him the coin, ask him to hold out his hand, in order that the coin may be placed therein. Keep his eyes turned from his hand by engaging them in some other direction, press the coin firmly on the palm of his hand, and bid him close his fingers over the coin, holding it tightly. The imprint of the coin on the hand will produce a sensation as if the coin were actually there, but it being stuck to the thumb of the performer, will, of course, be taken away when the victim closes his hand. Let the performer then dexterously palm the coin or make away with it in some other manner, make some cabalistic flourish of the magic wand, utter some charm, and declare the coin to have vanished. The person to whom the coin was supposed to be given will, upon opening and looking at his hand, be astonished to find nothing there.

THE COIN MELTED AND RESTORED.

Borrow from some one of the audience a half-crown piece, for preference ask for a new coin, and let it be marked before it is handed in. (N.B.—In conjuring tricks with coins and other articles of common every-day use, it is always advisable to borrow from the spectators, as the impression is then conveyed that the articles used are not specially prepared.) See that there is a good clear space between the table behind which the conjurer stands and talks and the audience, so that without inconveniencing the spectators, or coming too near to them, he can readily pass round, and stand in front of the table when the exigencies of the trick require such a position to be taken up. Provide a lighted candle, and let it be placed upon the table. Having received the half-crown, look intently at it, rub it smartly on both sides, place it on the table beside the candlestick, and rub the hands briskly together—all this by the way of by-play—keeping up in the meantime some suitable discourse on the nature of metals, the heat required to melt them, the necessity of developing mesmeric power, and so on. Take up the coin in the right hand, moving it towards the left, as though to place it therein, but instead, during its passage, palm it in the right hand, according to the instructions given for palming a card.* Having pretended to place the coin in the left hand, close that hand accordingly, as though it really held the coin. Work about the fingers of that hand, as if to further mesmerise the coin, and at the same time take the candlestick in the right hand; this action, while helping the performer the more easily to keep the coin palmed in a natural manner, will make it appear to the audience that it is impossible for the coin to have been kept in that hand. The next appropriate motion is to hold the left hand, still closed, over the flame of the candle, and to work the fingers as if allowing the slowly-melting coin to ooze out by degrees, at the same time flicking the wick of the candle, and if possible damping it slightly, so as to make it "sputter." In the continuation of the talk, or "patter," at this point, call attention to the coin as in the process of being passed into the candle, open the left hand, and show that the coin is now no longer therein. After a short lapse of time, and to allow of the molten silver becoming thoroughly absorbed in the wax or tallow of the candle, put down the candlestick on the table, and with the fingers of the right hand (in which, remember, the coin remains palmed) make believe to draw the now thoroughly melted and absorbed coin out of the candle through the wick, transferring it bit

* A coin or other article may be as easily palmed as a card, and in the same manner, except that the muscles of the hand found between the fleshy cushions at the root of the thumb and little finger will be found most convenient for holding such articles as a half-crown, a glass ball, or a cork. Still smaller articles may be held securely and secretly between the bottom parts of any two of the fingers.

by bit into the palm of the left hand. This action should be rapidly performed, and it is well if, during its progress, the sputtering of the candle can be again arranged. During the execution of this movement, bring the palmed coin immediately above the hollow of the left hand, and secretly let it fall therein. Take the fingers of the right hand from the wick of the candle, pretend to drop from them the remainder of the recovered metal into the palm of the left hand, make believe to manipulate it into its original shape by rubbing it gently with the fingers, as if still hot and difficult to hold, toss it from hand to hand in order the more rapidly to cool it, and finally return it to the spectator from whom it was borrowed.

This is one of the easiest to perform of sleight-of-hand tricks with coins, but as an introduction to a series of such tricks in a performance of parlour magic it will be found to be very effective, and will, if shown in a lively manner, with an accompaniment of appropriate "patter," never fail to elicit for the encouragement of the performer considerable applause and admiration.

THE FLYING COINS.

Again ask from some one of the audience the loan of a half-crown piece, and at the same time take the opportunity—without, however, calling verbal attention to it—to ostentatiously show the left hand, so that it may be seen that nothing is held therein. The borrowed coin should be taken between the finger and thumb of the right hand, and while it is being handed up, the performer should secretly take a similar coin from some concealed part of his clothes, and palm it in the right hand. The palming will be assisted rather than otherwise by taking the borrowed coin between the thumb and fingers of that hand. That coin is then to be visibly passed, and distinctly held for a second or two with the tops of the fingers of the left hand; subsequently, the right hand is to be brought towards the left, in order that the borrowed coin may be again visibly taken into the right hand; and while this is being done the palmed coin being just over the palm of the left hand, should be secretly let fall therein, just at the moment when the fingers and thumb of the right hand are taking away the visible coin. As a consequence, although the borrowed coin will now have been removed from the left hand, another coin, unknown to the spectators, remains there. (A little careful practice before a looking-glass will be needed before the dropping of the secreted coin from the palm of the right hand to the palm of the left hand can be neatly and artistically managed.) The pretended passage of the coin from one hand to the other becomes now a very simple matter. Expatiate upon the great speed at which magic causes the objects with which it deals to travel, that the closest possible attention will be needed to detect the coin as it passes; and as the command "*Pass*" is pronounced, open the left hand, and expose to the audience the coin hitherto secretly held there; palm the other coin in the right hand, bringing that hand down carelessly to the side, or dexterously place the coin in some place of concealment. The latter can easily and safely be performed, as for some seconds it will be found that the whole attention of the company will be fixed upon the coin in the left hand, and a smart natural movement of the right hand will not then be noticed.

The trick may be continued, and its effect considerably heightened, by now offering not only to pass another half-crown in the same way, and adding that, although the pass is too rapid to be made visible, except to the very quick-sighted, yet, there being two coins involved, it will be quite possible by the chink to make the pass audible. It will be evident that the above instructions, with the slight adaptation needed of jerking the two coins together at the time when the pretended pass is made, will be all that are sufficient. Another variety of the same trick, executed in a similar manner, may be performed, to induce the

company to believe that the coins are passed from one hand held on the top of a table, to the other hand held underneath the table; in short, there are few tricks so easily and simply capable of variations as those of the Flying Coins.

THE BOX, THE HALFPENCE, AND THE DIE.

This is a very simple, ingenious little trick, but one that requires special apparatus, which may, however, be purchased at a trifling cost at most of the toy-shops, or at any of those establishments from which conjuring materials are professedly supplied. The materials required are a block made to represent a pile of ordinary halfpennies (*see* Fig. 1), out of which a large round piece has been cut (*see* Fig. 2, which is Fig. 1 made transparent), and a round pasteboard box that will cover both blocks (Fig. 3). A loose heap of halfpennies should also be provided to hand round the room, with a die and a box, in order that the illusion of the actual halfpennies being used in the performance of the trick may be kept up. The trick can be best performed by an operator sitting at

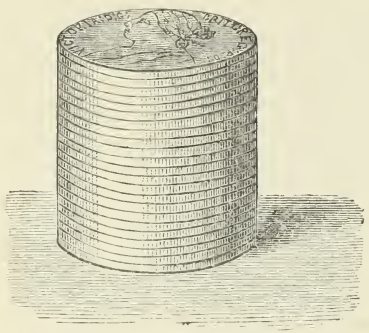


Fig. 1.—The "Block" of Halfpennies.

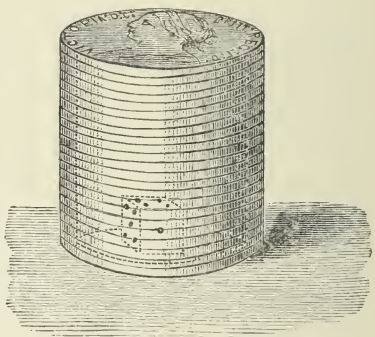


Fig. 2.—The "Block" Showing the Concealed Die.

one end of a long dining-room table, and, provided only he is careful to keep his audience at a properly respectful distance, they may be clustered round the opposite end of the table. When the exhibited materials have been handed back, the block (Fig. 1) should be adroitly substituted for the real halfpennies. A simple way of doing this will be to seem to manipulate the coins into an exactly even heap; during the manipulation a dexterous movement of one or other of the hands will enable the necessary change to be made, when the coins may for convenience, and for the better subsequent developments of the trick, be placed on a handkerchief or table napkin, spread over the knees for the purpose. The block (Fig. 1) is to be covered with the box; the command "Pass" is to be given; the real halfpennies are to be produced from underneath the table, and thrown thereupon. At the same time let the box be lifted by slightly pinching it near the bottom with the finger and thumb of the right hand, by which motion the block of imitation halfpennies will also be lifted. When the box is well beyond the edge of the table, and over the lap, relinquish the pressure, letting the block fall into the lap; throw the box on the table, and the impression will be created that the halfpennies, upon being covered with the box, disappeared through, and had to be brought up from beneath the table. It will be understood that in this simple deceit, as well as in the more profes-

sional sleight-of-hand tricks, considerable dexterity must be shown to make several of the movements, that are necessarily described as separate movements, simultaneously. The die is brought into use in the second part of the trick in the following manner: — Proceed as above, so far as substituting the real for the imaginary halfpennies is concerned, and at the same time pass round the die, in order that it may be duly inspected and examined, meanwhile place the block in the box secretly, pinching it tightly so as to hold the block therein. When the die is returned, cover it visibly with the box, which will secretly contain the block. (Fig. 2). Pretend to pass the coins up through the table. Remove the box without removing the block, and it will appear that the magic box has changed the die into the halfpennies, and that the die has disappeared. It is scarcely necessary to observe that a reversal of this part of the trick will, of course, bring back the die, and make the halfpennies disappear.

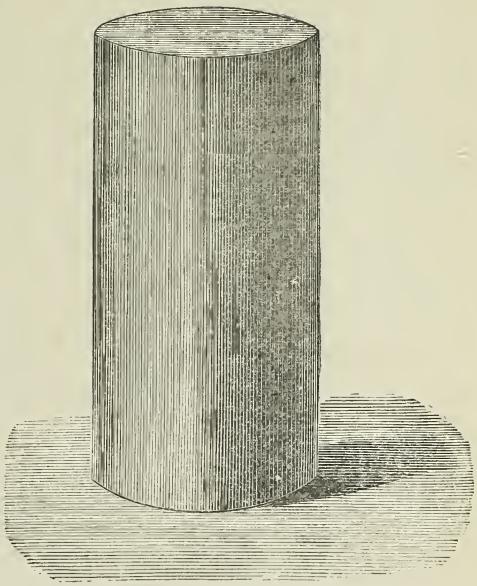


Fig. 3.—Pasteboard Box used in the Box, the Halfpence, and the Die Trick.

TO PICK A MARKED SHILLING OUT OF A HAT COVERED WITH A HANDKERCHIEF.

Place three shillings taken from some cool place (not the pocket), or let some one of the audience place three such shillings in a hat, and cover them with a handkerchief. After this has been done, continue the "patter" for a minute or two, to allow of the warmth communicated to the coins by the hand passing away. Then hand the hat and coins to any one of the audience, and request him to remove any one, but only one, of the coins. By asking him whether he will be able to recognise that particular coin again, induce him to retain it for as long a time as possible in his hand, and, in order that there may really be no mistake, instruct him how to distinctly mark it by scratching it with a knife, or in some other equally effectual manner. It is important that the person taking and marking the coin should not wear gloves. When all this has been done, let the coin be again placed in the hat, and covered with the handkerchief. The warmth of the hand of the person who marked the coin will have made it perceptibly warmer than the other two, and if the performer is tolerably quick in thrusting his hand into the hat, there will be no difficulty in detecting this warmth, and selecting the marked coin. It is not necessary, however, that it be at once brought out; the performer should make-believe to search for it for some time before finally withdrawing and exhibiting it.

BURNING THE HANDKERCHIEF.

This is a good sleight-of-hand trick for amateurs. It requires no special apparatus, and, as here described, gives a good illustration of the many uses to which the magic wand may be put. Place a lighted candle on some small table near to, but well removed from contact with, the spectators; show both hands perfectly empty; borrow a pocket-handkerchief from some lady present. (N.B.—The handkerchief should, for the convenience of the performer, be of a small size, and therefore a lady's handkerchief is preferable.) Take the handkerchief by the centre, pull it carefully between the left finger and thumb, and advance to the candle. Before burning it, however, stop and say, as if in answer to some remark overheard, "Oh, no; the handkerchief has not been changed. See!" and, at the same time, allow another inspection of it. Suggest now to its owner that, if burned, she will desire her handkerchief to be restored again to its proper condition, and such being the case, announce the necessity of the magic wand for that purpose. Return to the table on which the wand will have been placed, which should be some table other than that on which the candle is standing, and at the same time place, unperceived, between the left thumb and forefinger, a small piece of material similar to that out of which a handkerchief is made. The centre of this piece of cambric should be pointed outwards so that it may be readily pulled out at the desired moment, the remainder being neatly rolled up and palmed under the thumb. Place the wand in one of the coat pockets, and again take the handkerchief, putting it this time into the left hand, and pull up the small piece of material, completely hiding the centre of the real handkerchief between the second and third finger and the palm of the hand. The portion of the smaller material sticking out from the thumb and forefinger may now be safely burnt, and the audience may be challenged to see there is no doubt but that it is the actual handkerchief. (Of course in this, as in all tricks, no person from the audience must be allowed to approach the performer, except upon invitation; and, indeed, it is almost always better that articles to be inspected should be taken by the performer to the audience; if the audience approaches near to the tricks when being performed the illusion is generally weakened, if not altogether spoiled.) The handkerchief being apparently burned at its centre, may, what remains of it, be now rolled up into a ball, and while this is being done, the actually burnt piece of material should be separated from the real handkerchief; then take the magic wand from the pocket, and in doing so, drop the small semi-burnt piece of cambric, unperceived, into that pocket, touch the handkerchief with the wand, and return it to its owner to be examined, when it will be found to be perfectly whole.

THE AUGMENTED COINS.

On a small tray or salver place a number of counters, gilt in imitation of sovereigns (these counters may be purchased at a very small cost), and ask of the audience if some one of their number will kindly give permission to have the coins passed into his hands or pockets. Several of those present will doubtless volunteer the necessary permission, but the performer may then protest that one will be sufficient to show his power, and however much of a wizard he may be, he yet cannot endow all present with unlimited wealth. The conjurer may further remark that he will be open and above board, that he will pass coins from himself to some one of the audience unseen, and without the knowledge of that one himself. The performer will do well to select for the trick some person whose countenance indicates an easy disposition, and such an one should be invited to take from the tray a handful of the coins. This having been done, the remainder of the counters should be emptied from the tray on to the table. The person who has taken the handful of coins should next be asked to count

them, and the performer at the same time must approach him, with the empty salver, carefully held between the thumb and forefinger of the right hand, in order that the coins, as they are counted, may be placed therein. It may here be observed that in the right hand and underneath the salver the performer should have concealed a small number of similar coins or counters; for convenience of illustration we will say seven. These counters may very easily be concealed from sight, inasmuch as the three last fingers which are to hold them will be naturally covered by the tray. As the assisting spectator—who, by the way, should be no confederate—counts the coins one by one, repeat after him the numbers as they are named, to prevent any mistake or misunderstanding, until he has finished, having reached, we will suppose, *twenty-two*. He should now be requested to be good enough to take in one of his hands these twenty-two pieces, and the performer, suiting the action to the word, will here pour the twenty-two coins or counters into his own right hand, where they may be made to imperceptibly mingle with the seven already concealed there, as before mentioned, and at once the whole twenty-nine should be handed to and placed boldly into the offered hand of the spectator. As a matter of experience, it will be found that seven coins so added to twenty-two will not be detected; but as a further precaution, and to prevent the possibility of the counters being again numbered, ask the assisting spectator to keep the hand holding the coins as tightly closed as possible, and in the other hand to hold the salver, in order still further to give his assistance and to prove that the salver has nothing to do with the deception.

The operator should now return to his platform, or behind his conjuring table, and request that the coins may be held out in the clenched palm on a level with the heads, or rather a little above the heads, of the audience generally, in order that no one may be struck by the coins that are to be made to pass from the performer to take their place with those held out. The performer himself takes up from the table a number of counters, say eight, deliberately counting them one by one as they are taken, and allowing the entire audience to see that here again there is no deception. (N.B.—Unimportant movements like this should always be deliberately done.) The spectator whose assistance hitherto may be described as so valuable should now be asked if he has any objection to urge why these further eight coins or counters should not be passed from the performer on the stage or platform to him at his seat among the audience in the body of the room. It may confidently be reckoned upon that no objection will be urged. Here, again, as a preliminary to the final movement by a repetition both from the performer and the spectator, announce the number of counters (twenty-two) that are believed to be in the hand of the latter, and point out that with the eight about to be passed to him there should then be thirty. At this juncture the eight coins must be dropped into the hollow of the left hand of the performer; he should bend forward towards that part of the audience where the assistant for the time being is situated, and ask him to make a similar movement towards the platform, the performer indicating by means of his *right* hand the exact direction in which the assistant should move. This motion of the right hand will momentarily divert the attention of the audience generally from the left hand, which is to be taken advantage of by secreting the coins in some part of the attire of the performer. Everything is now ready to make the necessary "pass," and it may now be done at the first convenient point of the performer's address. Give the order "pass," and ask whether the shock of the advent of the additional counters was not felt. At any rate, ask the audience to verify, by counting, that the additional coins have duly reached the assistant's hand; and while all eyes are so occupied get possession secretly of another counter, and hold it, unperceived, in the right hand. It will be readily understood that the assistant will have but

twenty-nine counters in his hand, inasmuch as the actual number added was only seven. Possibly, however, he will be so overwhelmed at the operation that has been apparently performed that one counter more or less will not be noticed; or, indeed, he may mis-count one, and, if so, the trick may be allowed to end; but if not, some allusion to the thirtieth coin having been dropped in its transit may be made, and the one palmed in the conjurer's right hand may be apparently brought out of a handkerchief, fan, lap, or pocket of some one of the other intervening spectators. At any rate, a careful reading of previously and subsequently described sleight-of-hand tricks will suggest to an ingenious lad many methods by which, with the aid of the additional coin, the latter part of the trick may be extended and varied.

TO GUESS THE TWO ENDS OF A LINE OF DOMINOES.

For this trick a whole set of dominoes is required, and from the set the performer should secretly secure one which is not a double. Let the remaining dominoes be well shuffled, and placed according to the ordinary rules of domino games, and the performer may safely and surely undertake to tell, without seeing them, the two numbers forming the extremes of the line which may have been placed during his absence from the room. The numbers on the extreme ends of the domino line will correspond with the numbers on the domino secreted by the performer. If the trick has for any good reason to be repeated, see that the secreted domino is exchanged for another.

Numerous other simple domino tricks will on this model occur to frequent players with dominoes, and, indeed, many of the card tricks may be so adapted as to be shown with dominoes instead of cards. So much space has been devoted to card tricks that the reader cannot do better, if he desires to show some domino tricks, than refer back to the card tricks, and make the necessary adaptations for himself.

THE LOST RING RECOVERED.

This is a trick suitable to the abilities of any amateur, and requires but little in the way of apparatus, a couple of common toy jewellery rings, a piece of elastic thread, and a lemon being the appliances needed. Take a piece of elastic thread, from three to four inches long; let one end be fastened to one of the rings and the other to the inside of the performer's coat-sleeve, care being taken to have the elastic of such a length that it permits the ring to be placed on the finger, and that when the ring is removed it will fly up the sleeve, so as to be concealed from the audience. Before commencing to show the trick, a lemon should be procured, and in the middle of it a slit be cut crosswise, and into the slit the second ring should be pushed until it lies in the very centre of the lemon. The slit should be carefully cut so as to remove no portion of the rind; it will then be found that when the ring has been pushed into the lemon the slit will close up and be imperceptible, unless its existence is known. The lemon should then be cut into slices, nearly but not quite severed, and held so that if anything were between the slices it would fall out. Of course, care must be taken that the lemon is so cut as to allow the ring to be in the middle of one of the slices. A piece of tape and a bodkin have next to be borrowed. The end of the tape should be slipped through the eye of the bodkin, and pushed lengthways through the lemon in such a way that it is passed through the ring. The ends of the tape may now be given to two different spectators, and they should be instructed to keep the tape at full stretch. The first ring worn on the performer's finger, and to which the elastic is attached, must at this juncture be slipped from off the finger, and held between the thumb and finger, care being taken that it is so held that the audience cannot see the elastic thread. The hand should be pointed towards the lemon, the fingers being then suddenly spread out, and the

ring let go, and it will fly away and become hidden up the performer's coat-sleeve. Surprise at this sudden disappearance of the ring may be expressed, but it should be surmised that as it was the performer's intention to pass it into the lemon, perhaps the lost jewel may of its own accord have taken its flight thither. Let the performer then go to the lemon, and separating the divisions into which it has been sliced, push them one by one apart. Each outer slice should be alternately taken and pulled off from the tape, keeping the central slice until the last. When this is reached, again take the knife and cut the slice gradually down, carefully destroying the slit through which the ring was passed, and continue cutting until the metal of the ring is visible. The performer should let some one of the audience disengage the embedded ring, which will, of course, be found strung upon the tape.

TO GET A RING OUT OF A HANDKERCHIEF.

Obtain a piece of gold or brass wire, and bend it into the form of a wedding-ring, seeing first that both ends are sharpened. Borrow from one member of the audience a handkerchief and from another a wedding-ring, unless the performer has previously provided himself with a suitable ring for the trick. At any rate, palm the false ring, and allow the real ring to be inspected by handing it round to the company, and announce that it is to be made to pass through the handkerchief. The performer then takes the borrowed handkerchief, and places his hand underneath it, at the same time substituting the false ring, which had been previously concealed by being palmed, for the actual ring, which will in the meantime have been received back again. The false ring now has to be pressed against the centre of the handkerchief, and an independent person should be desired to hold the ring covered by the handkerchief by closing his finger and thumb through the hoop of the ring. Two other spectators may also here be asked, the one to hold the handkerchief by two of its corners, and the other by the other corners, keeping it as far as possible at full stretch, so that it may be clearly seen that the ring in the handkerchief has not been merely placed in one of its folds. When the audience have had time to satisfy themselves on this point, those holding the corners of the handkerchief may be relieved from their duties, the person holding the ring, however, still retaining his hold. Request now some other person to grasp the handkerchief as tightly as he pleases some two or three inches or more below the ring, the person holding the ring being then asked to let go. Let a hat or some other object be now held by some person other than the performer over that part of the handkerchief that is being grasped and that contains the false ring; the performer then passes his hand under the hat, opens the false ring by bending one of its sharpened points a little asunder, brings that point gently *through* the fabric of the handkerchief, draws out the remainder, and carefully rubs the hole made thereby in the handkerchief, in order that the hole may be concealed. The actual ring should not be placed outside and over the handkerchief, and upon the hat being removed it will appear to the audience that the ring has been taken from the inside and placed over a portion of the handkerchief. The false ring will, of course before this point of the trick, have been palmed or otherwise got rid of.

In this short account of card, coin, and other conjuring tricks we have purposely avoided describing such tricks as require either a long training or expensive apparatus; but in order to show more clearly what a very simple affair conjuring is, we will here give an account of two professional conjuring tricks that have attained a world-wide celebrity. The first given is a description of the celebrated Gold-fish Trick, as performed by Herr Frikell, which trick, by the way,

dates long before Frikell's time, although the charm with which he conjured, by combining the genius of the actor with that of the conjurer, has given him such a pre-eminence in what he undertook as to make old tricks appear to be invested with a new charm. The second description is Robert Houdin's own account of the Cups and Balls Trick, modifications of which have often been published under the title of "The Travelled Balls."

Fig. 1.—Bowl with Gold-fish.

THE GOLD-FISH TRICK; OR, HOW TO BRING BOWLS OF WATER IN WHICH GOLD-FISHES ARE SWIMMING OUT OF AN EMPTY CLOTH.

The performer advances on the stage, and stands quite apart from any surrounding objects; there is nothing in his dress in any way unusual, and in his hand he holds an ordinary cloth about four feet square, which the audience is permitted to examine. Upon the cloth being returned to him by the audience, he throws it over his left arm and hand, and after a few seconds produces from under it a glass bowl full of water, in which gold-fishes are seen swimming; the cloth is again thrown into the air, shaken, and examined, and the trick is repeated until four large bowls have been produced from apparently nowhere. The following describes how the trick is accomplished:—Fig. 2 represents an india-rubber cover, the diameter (*a b*) being about the same diameter as the top of the bowl; the whole cover turns over the edge flat about two or three inches, so that the opening (*c d*) is considerably smaller than the diameter (*a b*). After the bowl (Fig. 1) has been about three-parts filled with water, and two or three fishes placed in it, the cover (Fig. 2) is stretched over the bowl

Fig. 2.—India-rubber Cover.

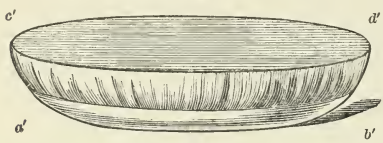


Fig. 3.—The Bowl Covered Over.

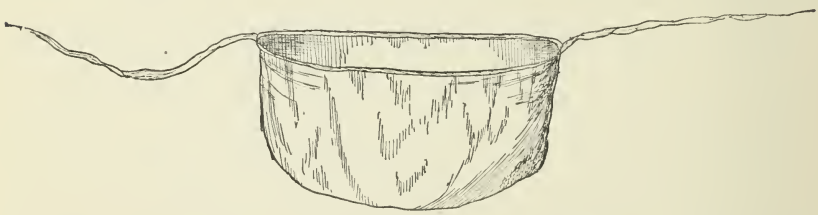


Fig. 4.—The Small Bag for Carrying the Bowls.

(Fig. 3); the part of the cover *a b* (Fig. 2) is, of course, drawn over the rim of the bowl (*a' b'*, Fig. 3); and the part *c d* (Fig. 2) is in contact with the outside top part of the bowl (*c' d'*, Fig. 3). The bowl, as now covered, can be turned upside down and carried sideways, without any fear whatever of the water being spilt. The next point is how to conceal it about one's person. Fig. 4 represents a small black bag capable of holding two bowls side

by side (*i.e.*, the glass bottom of one in contact with the india-rubber cover of the other), which is tied round the waist, the tail of a dress-coat being amply sufficient to hide it. The sleight-of-hand required in performing the trick is to manage the cloth so that it hides the movement of the right hand and arm in bringing the bowl out of the pocket into position. When the bowl is brought under the cloth, rest the bowl on the right hand, and bring away the left from under the cloth. In taking off the cloth, incline the bowl very slightly towards one end, peel off the india-rubber cover by means of the left-hand finger and thumb inside the cloth. The cover remains in the cloth, and must be conveyed away into any pocket during the public examination of the bowl. The direction of the conjurer's eyes must be with the bowl, as should the eyes rest on the cloth after the bowl has been taken out, people will at once suspect that there is something there, and possibly put awkward questions, or ask to examine the cloth too soon. To bring out the four bowls the conjurer must, after exposing the first two, have the pocket (Fig. 4) replenished by leaving the stage or retiring to one of the wings, and allowing two more to be placed therein, unperceived by the audience, by an assistant.

HOUDIN'S CUPS AND BALLS CONJURING TRICKS.

The trick of the cups and balls, though one of the oldest known to conjurers, still remains one of the most interesting, by reason of the very slight preparation needed for its exhibition and the simplicity of its mode of performance.

The apparatus required are (1) three cups, (2) a magic wand, (3) six small balls, (4) six large balls, and (5) either a bag or shelf placed secretly on the performer's side of the conjuring table. The cups should be of polished tin; in form they are truncated cones; the top is concave, so as to afford a resting place for at least three of the small balls. The magic wand has been previously referred to, and one is just as good as another. The small balls, or *muscades*, as Houdin calls them, are made of cork, and should be a trifle more than half an inch in diameter. The large balls are made of horsehair, and covered with leather or woollen cloth. This covering is made of various colours, according to the particular "passes" which the performer intends to exhibit. Some balls are also made parti-coloured, two of the segments being of one colour and two of another. The bag, or *gibecière*, is made of some tolerably thick material, and is tied round the waist by strings. It has a wide-mouthed opening, allowing the hand to take freely therefrom the various articles needed for the performance of the trick, but it may be dispensed with in the event of a secret shelf being fitted in the performer's side of the table. Conjuring tables of special make have, as a rule, all the essential requirements; but it is not difficult for an ingenious lad to arrange the necessary table for himself out of a common discarded washstand. The sleight-of-hand required for the manipulation of the cups and balls is: (1) To conjure away a small ball, (2) to produce the ball when required at the tips of the fingers, (3) to secretly introduce a small ball under a cup or between two cups, (4) to cause a small ball placed between two cups to disappear, (5) to introduce a large ball under a cup, (6) to execute sundry "feints," hereafter described.

(1) *To conjure away a small ball.*—To do this proceed as follows:—Hold the ball to be conjured away between the thumb and first finger, as though to show it, close the hand quickly, leaving the thumb still outstretched. The ball is so made to roll to the second joint of the forefinger. Nothing will then be easier than to continue to roll the ball with the thumb as far as the junction of the two fingers before mentioned, which are to be slightly opened to facilitate the introduction

of the ball. These two movements are in reality but one, and must be executed with extreme rapidity.

(2) *To produce a small ball.*—The reverse movement to that last described must be employed: that is to say, roll back the ball with the thumb to the tips of the fingers. Rapidity in effecting the double movement is here also most essential.

(3) *To secretly introduce a small ball under a cup.*—The ball being hidden in the hand between the middle and fourth fingers, take hold of the cup between the two projecting mouldings, and lift it ostensibly to show that there is nothing beneath it; in replacing it on the table let go the ball, which by reason of its position naturally falls underneath the cup, by which it is instantly covered. If the performer finds any difficulty in releasing the ball, he may facilitate the doing so by a quick contraction of the fourth finger.

(4) *To pass a small ball between two cups.*—In the act of releasing, as just described, give the ball an upward jerk towards the upper part of the inside of the cup held in the hand, and quickly slip this cup over that on which it is desired that the ball should be found.

(5) *To cause the disappearance of a small ball placed between two cups.*—When a ball has been placed as above described, it may in the following manner be made to disappear:—Take the two cups in the left hand, putting the fingers of that hand inside the lower cup, and giving a slight upward jerk, as though to send the ball towards the top of the upper cup, quickly withdraw the lower cup, at the same time lowering the upper cup, and so covering and concealing the ball.

(6) *To cause the appearance of a large ball on a table.*—This effect, which generally produces special astonishment, is produced by the simplest possible means. Lift one of the cups with the right hand, and point to the spot from which it was removed. While the eyes of the audience are directed to that spot bring the cup adroitly to the edge of the table, introduce into it, with the left hand, one of the large balls, and immediately bring the cup and the ball to the middle of the table, keeping the ball in position with the little finger of the right hand. In some cases, in putting the ball into the cup, it may be squeezed in order to make it stick in the bottom; the elasticity of the ball will readily admit of this. When it is desired again to produce the ball it will only be necessary to bring down the cup with a smartish rap on the table.

The "passes" of the cups and balls may be varied indefinitely. Every conjurer arranges a series to suit his own taste, and the examples we have here selected will be sufficient for the guidance of amateurs. It must, however, be admitted that there is but little substantial difference between the passes. The effect is always one or more balls made to appear in one place when the spectators believe them to be in another. It follows that these passes, however varied in point of form, should be exhibited with moderation, so as not to weary the audience, or to put sharp-sighted and curious spectators in the way of discovering how the tricks are performed.

CLAIRVOYANCE OR SECOND SIGHT.

Second Sight is properly classified with Parlour Magic, inasmuch as there is more in it than is intended to meet the eyes or ears of the audience, and "Clairvoyance" now almost invariably forms some part of the entertainment given by the majority of professed conjurers. It is much beyond our province to go into the description of the elaborate training that Robert Houdin and his sons went

through before they were able to give their renowned representations; but with them *sharp-sightedness*, combined with a wonderful power of taking into the mind, at a glance, numerous objects, was of more importance than *Second Sight*, whatever scientists may decide that faculty to be.

Clairvoyance, or Second Sight, when applied to conjurers' tricks and private entertainments, is the art of telling the name and description of articles by a person whose eyes are blindfolded. Much as *Clairvoyance* has, from time to time, astonished people before whom it has been represented, but who have not been initiated into its mysteries, and much as it undoubtedly will still continue to mystify, yet, when its first principles are mastered, it will be seen by all that, although it may form the basis of capital entertainments, yet it, like the conjuring tricks we have already described, is not, after all, so wonderful as was imagined. The whole system of presumed *Second Sight* rests with two persons (or more, if necessary); the one advances to the audience to receive such articles as it may be desired to ask questions about of the other, who is blindfolded, and who is supposed to possess the power or faculty of *Second Sight*. These questions and answers are arranged into a system which constitutes the art of *Clairvoyance*. Sometimes, too, confederates with articles already seen by the blindfolded performer take part in the deception as part of the audience; but, in an ordinary way, this is not at all necessary. In our system, which will require some pains and care to carry out, there should be a series of questions, each one of which will denote the answer to be given. The questions should be very simple, so as not themselves to appear strange or leading, and the questions, with the corresponding answers, must be carefully committed to memory by *both* performers. In order that the manner of the deception may be thoroughly understood, we give just a few illustrations of the system of questions and answers, which will be useful as models to those desiring to draw up a set for themselves. We will suppose that some articles of jewellery have been handed in for the clairvoyant to name. The other performer will proceed, according to the articles handed in, with the following questions, first saying himself, "Now, I have had passed to me some articles of jewellery, which the clairvoyant will describe, and I will proceed to question him about them."

If the article first held up is a bracelet, the question may be—"*Let* the company know what I hold in my hand."
If a watch—"*What* is this that you are to describe?"
If a brooch—"*Now* what do I hold up?"
If an ear-ring—"To what *use* is this put?"
If a gentleman's watch-chain—Say, in *brief*, what I have in my hand."
If a ladies' watch-chain—"Describe, at *length*, what I have in my hand."
If a gentleman's ring—"Say, what is in my *hand now?*"
If a lady's ring—"Say *now*, what is in my *hand?*"
If a breast-pin—"Say what I hold up now.'
If a stud—"What is this for?"

The words italicised should be pronounced with emphasis, as they will give the clue needed; certain articles cannot be so well indicated in the questions, and greater care must therefore be taken in committing the corresponding questions and answers to memory.

Suppose, further, that a brooch has been held up, and that it has to be more fully described, proceed by telling the audience that the blindfolded clairvoyant will say of what metal the brooch is made.

If of gold—Question to put—"If of gold or silver?"
If of silver—"If of silver or gold?"
If neither gold nor silver, but a common imitation—"Of what metal is this brooch made?"
If set with stones—"Is it set with a stone or stones?"

If unset—"How is it set?"
If with a topaz—"*Tell* the name of the stone."
If with an emerald—"*Endeavour* to name the setting."
If with pearls—"*Please* say how set."
If with opals—"Kindly name the setting to the company."
If with diamonds—"*Describe* the stone with which it is set?"
If with turquoise—"I must *trouble you* to name the setting."
If with garnets—"*Guess* the setting."
If with jet—"*Just* say the nature of the setting."
If with cornelian—"*Come*, now! what is the setting?"
If with amethyst—"*Announce* the name of the stone."

And so on, arranging questions for colours, for materials, for miscellaneous articles, such as personal wearing apparel, chimney ornaments, nicknacks, &c. &c.

VENTRILOQUISM AND POLYPHONY.

THESE are two distinct branches of the same art or science of sounds, which may be cultivated by all, but with a success that will vary according to the special gifts or endowments of the student. Those possessed of ventriloquial powers have the opportunity of considerably annoying their fellow mortals if so inclined, but on the other hand they have also the means of affording them very considerable amusement and entertainment.

Ventriloquism is a vocal mimicry of sounds, by which an illusion is produced on the hearer that the sound comes, not from the mimic, but from some external source. The various descriptions of vocal mimicry are usually treated under two heads, namely:—1st, The simple imitation of the voices of persons, animals, musical instruments, and other sounds and noises of every description, in which no illusion is intended, and which is generally known by the name of *Polyphony;* 2nd, the imitation of those voices, sounds, and noises not as originating in the mimic, but in some other and appropriate source at a given or varying distance, in any or even in several directions successively, and which goes by the more general designation of *Ventriloquism.*

The above may be taken as a scientific and fairly accurate definition of the terms in question; and if in the treatment of this subject the distinctions above laid down are not strictly adhered to, they will be departed from only so far as it will be necessary to make the subject interesting to the reader and easily understood by the student. For the encouragement of all, we would say that more or less success as a ventriloquist may be attained by any one. Indeed, Professor Lee states that he attained the art without a single lesson and as the result merely of observation and practice. He says further that the chief requisites for its acquirement are—"A throat and lungs of average strength, ability to retain sounds in the memory, and the faculty of mimicry as to tone, look, and even gait, for these in no small degree contribute to the effect which the artist desires to produce." It is not at all an unusual thing to meet persons able to describe and imitate minutely a conversation carried on between half a dozen persons. To a certain extent this is ventriloquism, and the gift is capable of very considerable development. In short, the young practitioner must have the power of enunciating well, and that as far as possible without any perceptible motion of the lips; of disguising his voice, so as to imitate other voices and sounds, and of adapting the degree to the apparent source of the sound.

The relative properties of sound and capacity of hearing are so little understood, that it is generally supposed a ventriloquist throws his voice somewhere or

other, as it is loosely expressed; a ventriloquist is often asked, for example, to throw his voice up a chimney or outside the house. This, of course, is a feat impossible to perform; all the ventriloquist can do is to speak and utter sounds with precisely similar organs to those possessed by every one. A ventriloquist does, however, imitate sounds that strike the ear, as if caused by some object at a distance. For example, a ventriloquist in imitating the music which cats so much delight to indulge in on the roofs during a summer's night, does not trouble himself to make the fearful row the cats make, but only the sound of the row as it comes to the ear subdued by distance and by passing through the intermediate ceilings and walls. It is most important that this distinction between noises as they are and noises as they are heard, should be constantly borne in mind during the practice of ventriloquism, and it should be remembered, as an axiom by all learners of the art, that "near sounds are louder than distant ones, and *vice versâ*." The fact that *loudness* as a property of sound is so little understood is one of the main causes of the success of so many ventriloquists. The performer by his speech or his acting leads the audience to expect to hear sounds as from a given quarter, and the sounds being heard as from an unknown quarter are believed to be from the quarter indicated. A strange sound being heard by a roomful of people will elicit cries all round of, "What was that?" hardly two of the company attributing the sound to the same cause, and possibly all to the wrong one. One of the commonest and easiest of ventriloquial deceptions is that of making a man's voice issue as it were from the chimney. As, however, no one present will be likely ever to have heard an actual voice proceeding from a chimney, it will, nine cases out of ten, be the speech or action of the practitioner accompanied by a strange or unknown sound that will give the real force to the deception. As a consequence, therefore, it follows that a ventriloquist, to amuse his audience, must have powers over and beyond those needed for mimicking sounds; he must be somewhat of an actor; and as in conjuring, so in this, he must indulge in abundance of what we then termed "patter." The ventriloquist's deceptions must be well practised and frequently rehearsed, but he must also well prepare and study the discourse of which his ventriloquial powers will be but the illustration.

Baron Mengen, a celebrated ventriloquist, says of himself, that to make sounds appear muffled or to come from a distance he presses his tongue against the teeth, and thus "circumscribes a cavity between the left cheek and the teeth, in which cavity the voice is produced by the air held in reserve." He furthermore adds, that it is necessary to well manage the breath, and to respire as seldom as possible.

The ventriloquist must understand the difference between vocal and other sounds, as embodying the distinction between *ventriloquism* in its highest development and mere *polyphony*. Mere sounds, that are not vocal sounds, can be produced in the vocal tube apart from the larynx. Some of them are of a definite and uniform pitch, while others are mere noises, such as rustling, whispering, gurgling, snoring, and many others. On the contrary, phonation, or the production of voice, is a result of actions taking place under mechanical laws of acoustics, combined with the physiological laws of muscular movement. The pitch of the voice essentially depends on the tension of the vocal ligaments, the loudness of their vibration, and the quality depends on the form and size of the vocal tube and the organisation of the larynx. The form and size of the vocal tube may be altered by dilating or contracting the pharynx, by dilating or contracting the mouth, by contracting the communication between the pharynx and the mouth, by altering the form of the mouth's cavity, and in other minor ways; and it will be found that each of these modifications of the vocal tube confers a peculiarity of quality to the voice.

The mimicry of mere sounds will be found by the young practitioner to be a comparatively easy matter, and he may soon be able to entertain his friends with fairly accurate imitations of the buzzing and humming of flies, bees, wasps, and other insects; of knife-grinding, of sawing and planing of wood, of falling objects, of cats mewing, of dogs barking, &c. &c. Instructions as to how to imitate these various sounds would be of little use; each one must find out for himself. In fact, an ear acutely perceptive to the nice distinctions of sound is about the only real qualification needed for the attainment of success in the practice of *polyphony*, as distinct from *ventriloquism*.

In treating the higher part of the subject, which deals with these illusions in which the voice counterfeits sounds, and also represents them in such a manner that they appear to issue from their appropriate source, some further remarks are needed on the questions of *direction* and *distance* of sounds. A little way back we repudiated the idea that ventriloquists threw their voices anywhere; and we return now to the subject to explain away the delusion, or rather the ignorance out of which the idea has grown. Man does not hear the distance which a sound has travelled; he only judges the distance from experience, by comparing the loudness with which he hears with the known distance and corresponding loudness of similar sounds. Experience proves, as previously stated, that error is generally the result of attempting off-hand to decide either the distance or the direction of an unknown sound. Bearing in mind, then, that near sounds are louder than distant ones, sounds having the same pitch, quality, and duration, may be produced with a gradnated reduction or increase of loudness, which, falling in succession on the ear, will suggest to the mind a varying distance of the sound's source. The young practitioner should put this theory into practice, and, at the same time, imitate the sounds of voices and objects heard at different known distances. By these means he will the more readily be able to reproduce such sounds when they are required to form some part of his entertainment. For his encouragement he should also remember that slight defects in the imitation of distant voices and sounds may be expected to pass without question. Further, if the *distance* from which a sound has travelled is rarely accurately judged, the would-be ventriloquist will be still further encouraged by learning that the judgment as to the *direction* whence a sound comes is still more fallible. It is notorious, for example, that a person in a house cannot, by the noise made by an approaching carriage, judge with any degree of certainty whether it is coming from the right or the left. The direction whence a sound comes seems to be judged of by the right or left ear receiving the stronger impression; but this, of course, can only be when the sounds come from the level, or thereabouts, of the ear; if above, this mode of judgment, however accurate it may be made by practice, fails; hence it is that professed ventriloquists make so many of their unseen characters speak either from above or below the audience. The practice of holding an apparent conversation with some imaginary person, or persons, on the roof or below the floor, almost invariably forms parts of a ventriloquial entertainment, the performer indicating, either directly or indirectly, the direction from which he wishes his audience to believe the sound is coming. Directly, by asking questions such as "Are you up there?" "Are you down below?" or indirectly, by holding the hand to the ear and straining, as if listening for sounds from above or below, as the case may be. By these and similar means, before a sound is produced, the audience will be prepared to expect it to come from the suggested direction, and the ventriloquist has merely, by his adjustment of the vocal loudness, to indicate the necessary distance, when the error in, or want of judgment of the audience, will complete the illusion which he has thus already commenced. It has been observed by careful students of the art that the effect which is produced on sound by its travelling a distance from any direction is—

1. That its loudness is reduced in proportion to the distance.
2. That its pitch remains unaltered.
3. That its quality or tone is somewhat softened.
4. That its duration remains unaltered.
5. That human speech is somewhat obscured, chiefly in the consonant sounds.

It is very necessary that the student should study and bear in mind the full meaning and bearing of these five observations, and that his action should be guided thereby, remembering that the ventriloquist imitates the sound, *not as it is heard at its source*, but as it is heard after travelling from its source to the ear, that is, *as it strikes the ear*. A skilful ventriloquist will effect his imitations without any scarcely perceptible movement of his lips, jaws, or features; but when such movements are absolutely necessary, he will contrive not to let the audience see them, by turning away for the moment, his face from the audience, sometimes even not showing so much as the profile. With a little practice it will soon become easy to speak without moving the jaw, and it is the movements of the jaw which disturb the features. The labial sounds, such as *b*, *p*, *m*, when the jaw is thus fixed, can be made with the slightest possible motion of the lips. During ventriloquy, the lips and jaws being always more or less open, this slight labial movement generally remains unnoticed, unless special attention be directed to it. Practice, too, should be made to produce all the modifications of the voice without distorting the features or moving the lips more than is absolutely necessary,

The preceding outline of the philosophy of ventriloquism is sufficient to exhibit the nature of the art, and we will now proceed with a few hints as to how certain sounds are to be produced, premising, however, that they will not be numerous, as no definite rules can be laid down.

A bass and somewhat sepulchral tone is produced in the lower part of the throat, in much the same manner as when attempting to gurgle, except that the lips should remain closed, and the head kept in its natural position.

The greater the distance from which a sound has apparently to come, the nearer must the tip of the tongue be brought to the front of the mouth, the greater must be the contraction of the muscles, and the articulation must be made in the upper part of the throat.

The natural voice may be easily disguised by wearing a pair of pince-nez spectacles, with a very strong spring. The spring pressing on the air-passages of the nose will considerably alter the tone of the voice.

To make the sound of a voice appear as coming from the other side of a partition, or through a door, it is only necessary to open the mouth slightly, to fix the jaws fast, to draw back and roll the tongue, and then to speak; the sound then, instead of being formed in the mouth, will be formed in the pharynx, and appear to come from beyond such material as may be indicated by the action or natural speech of the performer.

To imitate the sound of the same voice after the door has been opened, or the partition removed, requires somewhat different management. The voice must not, of course, be altered from the original pitch, but must be made in another part of the mouth. To do this, the lips should now be tightly closed, one corner of the mouth (that away from the audience) should be drawn downwards towards the ear, the lips opened at that corner only, and the words to be spoken breathed out of the opening so formed.

To make a sound seem as coming from a distance is accomplished in a similar manner to that in which a sound is made to appear as coming from the other side of a door or wall, except that according to the distance from which the sound is represented as coming, must the palate of the mouth be thrown more or less back towards the pharynx, when the sound will be reflected in the

cavity so formed, and appear to come from above or below, or according to the direction in which the ventriloquist holds his mouth and face. The voice, of course, may be made to come nearer or to recede, according to the varying size of the cavity described.

A ventriloquist should always have in his mind the knowledge that distant or muffled sounds are more or less indistinct, and as certain consonant sounds are ventriloquially difficult to utter, they may safely be slurred over, rather than risk the success of the illusion by moving the lips. For example: if the imitated voice is to be made say, "See what you are doing there, you bad boy," it should be spoken as if the labial consonants were omitted, and as if it were written "See 'ot you're doing there, you' ad whoy." A little careful preparation will soon enable the performer to dispense with such consonant sounds as those mentioned, except for his own natural voice.

As a general rule, it may be said that insect-sounds are produced more by the lips than the throat; but most sounds that are not phonetic may be produced in various ways, and the discovery of them must be left to the imitative powers of the reader.

It has already been observed that ventriloquism will be found of great service in making entertainments of parlour magic, clairvoyance, and the like more lively. It is related of Comte, the celebrated French conjurer, that ventriloquism added a great charm to his performances, but that he made the chief use of his powers in that direction when on his travels, as he found that they served as puffs for his public entertainments, and were a great help in attracting crowds. At Tours, for instance, it is stated he induced the people to break in four doors, to rescue a man supposed to be dying of hunger. At another place he renewed the miracle of the prophet Balaam's ass, by making a donkey, carrying an exceedingly stout man, complain of his excessive weight. Upon another occasion, at a fair, Comte saw a countryman driving a pig in order to offer it for sale. The pig was so fat that it could hardly move, and the following dialogue took place:—

Comte: "What's the price of your pig, my good man?"
Man: "A hundred francs, sir, at your service."
Comte: "The price is too much; seventy francs is abundance."
Man: "One hundred francs is the price, neither more nor less; take the pig at that or leave it."
Comte: "Stay (and approaching the animal); I am sure your pig is more reasonable than are you. (Addressing the pig) Tell me on your conscience, my fine fellow, are you worth one hundred francs?"
To which the pig was believed to reply in a hoarse and hollow voice: "You are a long way out; I'm not worth the half—I'm measled, and, if you buy me, you will be taken in."

Finally, we would recommend our young friends to practise those few sounds we have mentioned, and others will soon come naturally; to bear in mind our observations as to sounds from a distance and from various directions; and before attempting anything like a set entertainment, to write out beforehand and to rehearse over and over again the dialogues to be introduced. Strange sounds may sometimes be tried, secretly, in order to try the effect on others; but care must be taken, if ever ventriloquism is used for practical joking, and the nerves and feelings of those against whom the joke is to be directed well considered, or mischief may attend what would otherwise be perfectly innocent

FIRESIDE FUN.

During the long winter evenings, when families are assembled together for the Christmas vacations, pleasant and profitable hours may be spent quietly sitting round the fire and indulging in such mental games and pastimes as will be explained in this section. The English language is composed of words of various construction, and it is our intention in the few following pages to describe some of the many ways in which combined amusement and information may be obtained by exercises in word and letter puzzles; to speak of the different kinds of acrostics, enigmas, charades, rebuses, and the like, and how they are made; to give a few examples of each; and generally to do what we can to help wile away pleasantly some of those hours which, it is feared, in some circles may hang heavily for want of that specific instruction which it will be our object to impart. Moreover, we will treat here of authors, cities, rivers, countries, mountains, and other matters, so that fair opportunity is offered to our young friends to turn to account such knowledge as they possess; and it is hoped that they may be encouraged to seek further information on the subjects that these various subjects give rise to.

DECAPITATIONS.

There are English words in abundance which, being shorn of their initial letter or syllable, form other words of different meanings. Such words will be considered under the heading of "Decapitations." It will always afford amusement and interest to an assembled company if some one of their number selects an appropriate series of words, and gives an impromptu arrangement, in prose, doggerel verse, or good rhyme if he can, of the several significations of the various words thus arrived at, leaving others to puzzle out the series of words from the descriptions given. In propounding the puzzle, in this and in other cases to be hereafter described, the proposer should exercise his wit and ingenuity in making it as amusing as possible. A judicious play upon words is always appreciated, and sure to cause mirth; indeed, the maxim "that the worse the pun the better the joke" should be borne in mind and acted upon when indulging in "Fireside Fun."

We proceed with a few illustrations of "Decapitations," the appropriate solution being given after each puzzle:—

My whole is a word of one syllable, and expresses a species of grain.
Behead me, and you make me very warm.
Once again, and at meal times I shall be called into requisition.
And yet again remove my initial letter, and I remain a simple preposition.

Answer: Wheat, heat, eat, at.

My whole is but an atom when complete;
You'll find it both in light and heat.
Behead me once, and you behold
A pleasure ground for young and old.
Decapitate again, and you will find
I long ago preserved mankind.

Answer: Spark, park, ark.

I have used all my whole this puzzle to frame,
But if you behead me, then murder you name;
Behead me again, and not dead as supposed,
For I still live and breathe, but am much indisposed.

Answer: Still, kill, ill.

As an illustration of "Decapitation" of words by syllables rather than by letters, we give the following:—

My whole is significant of dissolution.
Behead me, and I am a school exercise significant of construction.
Behead me again, and I denote the place attained by the exercise.

Answer: Decomposition, composition, position.

My whole is unbearable.
Beheaded, I am bearable.
Again beheaded, I am easily moved.
Once more beheaded, I remain a solid piece of furniture.

Answer: Insupportable, supportable, portable, table.

The following words, among many others, are suitable for "Decapitation":—

Abate (bate, ate); abundance (bun, dance); abroad (broad, road); bail (ail, *il*, French for he); bland (land, and); clout (lout, out); discomfort (comfort, fort); draft (raft, aft); drear (rear, ear); drill (rill, ill); drink (rink, ink); dwell (well, ell); encompass (compass, pass); invalid (valid, lid); chair, (hair, air); seat (eat, at); shire (hire, ire); slate (late, ate); and so forth.

CURTAILMENTS AND RETAILINGS.

HERE we find an enlargement and modification of the "Decapitation" series of puzzles, obtained by varying the endings as well as the beginnings of words, or by varying the endings only. From the examples given it will be seen that it is legitimate to make these variations in different ways. The first examples involve the removal of final letters only to make words of different significance.

Complete, I am a privilege exclusive,
By many sought with hope illusive;
Curtail me, and for sacred use I'm claimed;
Once more, and your own head you've named;
Curtail again, in Erin's Isle I then abound,
And if again you venture, a father will be found.

Answer: Patent, paten, pate, Pat, pa.

Curtail a patriarchal dwelling-place, and find the number of that council in ancient Rome of which Appius Claudius was the chief.

Answer: Tent, ten.

Curtail the miser's treasure, and it becomes grey with age or white as the frost on the grass.

Answer: Hoard, hoar.

A monarch curtailed becomes to all a blood relation, said by Hamlet to be less than kind.

Answer: King, kin.

Curtail that organ which is said by some to be the seat of all emotion, and there remains one of the five senses.

Answer: Heart, hear.

In many words the final letters, particularly the last three, when standing alone, do not, unless re-arranged, express a word conveying sense or meaning, but by an easy and simple re-arrangement or transposition can be made to do so. This may be seen in such words as—

Sword, word (*ord* transposes into *rod*).
Scent, cent (*ent* transposes into *ten*).

Puzzles of this class are usually included among "Retailings," and the above examples of "sword" and "scent" are examples combined of both Decapitation and Retailing.

Again, in other words, the finals can be made to express two or more words of different meanings, as—

Fowl, owl (which also transposes into *low*).
Scant, cant, ant (which also transposes into *tan*).

The following is a combined Decapitation and Retailing puzzle, the retailing being effected by a transposition of the letters :—

Strike my whole, and 'twill give you a light.
Behead and retail me, I'm the gossip's delight.
Behead me once more, and your heads I'll adorn;
Once again, and I'm left at last all forlorn.

Answer: Match, chat (*atch* transposed), hat, at.

Many words of more than one syllable may be treated under this puzzle, by lopping off the original ending and substituting some other which will make a word of an entirely different meaning, thus :—

Retail what is needed to bury the dead,[a]
With that on which doctors rely for their bread ;[b]
These together combined should be bright and clear,
And be taken for breakfast without any fear.[c]

Answer : [a] Cof*fin*,' [b] *fee*, [c] coffee.

We will now give a few puzzles founded on one or more of the previous examples ; but our young readers will find that "Retailings" offer a much wider range of words from which to select than do "Decapitations." More fun, however, will be obtained by combining the two. The word *transpose* is used in some books instead of *retail;* but *transpositions*, properly so-called, will be treated later on :—

Complete, I am common,
Beheaded, I am a ceremony,
Retailed, I am a head-dress.

Answer : Trite, rite, tire.

Complete, I am a servant,
Beheaded, I am an apartment,
Retailed, I am an extensive waste.

Answer : Groom, room, moor.

Complete, I grow within a field
And pleasant pasture often yield;
Decapitate, a suitor then
Is quickly brought before your ken.
Behead again, I am a word
Oft on the cricket field is heard.
Restore my head, cut off my tail,
To name a spice you will not fail.

Behead me now, and you will find
The master passion left behind.
Complete me as I was before,
Put on my head, my tail restore,
My second letter take away,
An envelope I am, you'll say.
Now, if you but curtail once more,
I'll show an inlet on the shore.

Answer: Clover, lover, over, clove, love, cover, cove.

A word expressing bitter hate
My total does disclose,
'Tis shared alike by small and great
'Twixt those who still are foes.
Now change the scene, take off my head,
A lady comes to view,
A sweeter name may ne'er be said
Than this, if tales be true.
Decapitate once more, and lo!
Small insects now appear;
Retail at once, in French 'twill show
Whence daylight comes so clear.
Restore, take off my head again,
And now in winter I am chiefly seen,
But in summer, too, I'm cooling when
Your lips are parched, I ween.
My whole restore, yet not my tail,
Transposed, then I will name
What we in justice cannot fail
To designate a claim.

Answer: Malice, Alice, lice, ciel, ice, claim.

Complete, I am shrill;
Beheaded, a musical instrument;
Beheaded and transposed, I denote equality.

Answer: Sharp, harp, par.

Complete, I'm in a difficulty.
Behead me, and I show signs of grief.
Once more, and I am a useful seed;
Again, and I am what philosophers name our ancestors.
Transposed, I am a vegetable.

Answer: Scrape, crape, rape, ape, pea.

Complete, I am a reproof.
Beheaded, I am a portion of land.
Beheaded again and transposed, and I become the lot of all humanity.

Answer: Chide, hide, die.

Complete, I am without rule or method.
Beheaded and transposed, I am a mythological true friend;
Again, and I give expression to sounds of grief.

Answer: Random, Damon, moan.

My whole is a metal.
Beheaded, curtailed, and transposed, I am a noted English poet.
Beheaded and transposed, I then become an American poet.
Curtailed again, and I name one of Italy's chief rivers.

Answer: Copper, Pope, Poe, Po.

Sufficient examples of puzzles of this nature will have been given to show that very many of the words of every-day use may be made to serve for Retailings.

Still another form of the word puzzle known as Retailings consists in

choosing some word which, upon the addition of one or more letters at the end, will make one or more different words of distinct meanings, as in the following examples :—

I am often heard in parliamentary debates. Retail me, and I am the seat of all affections and passions; retail me again, and I am your near neighbour when seated round the fireside.

Answer: Hear, heart, hearth.

I am a disagreeable noise. Retail me, and I help to express an agreeable sound; retail me again, and I am sullied and soiled.

Answer: Din, ding (*ding, dong,* the sound of bells), dingy.

I am an earl famous in Scottish story. Retail me, and I am used for manure; once more, and expect stormy weather.

Answer: Mar, marc (refuse of fruit and seeds from which the oil has been pressed), March.

I am a plant and its fruit. Retail me, and I am a well-known fruit; retail me again, and I am a gem.

Answer: Pea, pear, pearl.

I am of great warmth. Retail me, I am bleak and barren; retail me again, and I am a pagan.

Answer: Heat, heath, heathen.

ANAGRAMS.

THE inversion or transposition of the letters of a word or sentence to form a new word or phrase is an anagram. This is indeed a literary amusement which will extend the intellect and quicken the thinking powers of all ingenious riddlers who seek to excel in this mental pastime. In past ages it engaged the attention of statesmen and divines, and many wise and witty persons have devoted their leisure hours to this exercise of ingenuity.

The term anagram, in its proper sense, means the letters of one or several words written backwards, being derived from two Greek words "*ana*" (backwards) and "*gramma*" (letter). Thus the word *live* would form its anagram —*evil;* but the term anagram is now used in the wider sense in which we explained it. Our young friends must not be discouraged at their first attempts in forming anagrams—their anagrams may have little merit, crude efforts seldom have much to recommend them—but perseverance here, as elsewhere, will be rewarded. The true merit of an anagram springs from an apt association of ideas, and a close relation between the transposed words and the original from which they are derived. This involves much practice, great thought, and an infinitude of patience, but is productive of real enjoyment.

The father of the Earl of Beaconsfield, Isaac D'Israeli, devoted a chapter in his "Curiosities of Literature" to a consideration of the anagrams which he had met with in his wonderful research. The chapter should be read by all who wish to excel in these literary exercises, and from it we have selected a few of the choice specimens recorded therein :—

"Charles James Stuart—claims Arthur's seat," "James Stuart—a just master." "An eccentric dame in the reign of Charles I. believed herself to be gifted with the spirit of prophecy, but as her prophesies were usually against the Government of the day, she was eventually brought by them into the Court of the High Commission. She based her claim as prophetess upon an anagram she had formed on her name: 'Eleanor Davies—Reveal, O

Daniel.' This anagram was imperfect, as it had one *l* too many, and the letter *s* was omitted, but it satisfied her. The bishops reasoned with her out of the Scriptures to no avail, but one of the Deans of Arches vanquished her with her own weapons. He took a pen and hit upon this excellent anagram, 'Dame Eleanor Davies—Never so mad a ladie.'"

An anagram on the late Princess Charlotte, daughter of George IV., is also considered worthy of record :—

"Princess Charlotte Augusta of Wales," transformed into "P.C., her august race is lost. O fatal news."

The elder D'Israeli had a keen perception and a thorough appreciation of the points in a good anagram. If this is hereditary, the younger Disraeli, the late Prime Minister of England, no doubt appreciated the ingenuity of the opponent who converted his title into a stinging comment on the result of the general election of 1880 :—

"The Earl of Beaconsfield—Self-fooled ; can he bear it?"

The names of celebrated men and women of the present day, and those who have come down to us in the pages of history offer a wide field for the young riddler.

The following are samples, new and old, of this species of anagram, which we have collected from various sources, in the hope that they may incite our young friends to fresh exertions :—

"Louis Napoleon—Ape no lion, Soul."
"Lord Monteagle (he who gave information of the Gunpowder Plot)—Go, tell no dream."
"Horatio Nelson—Lo ! nation's hero."

A better one than this was composed by Dr. Burney—

"Honor est a Nilo—His honor is from the Nile."

"Marie Antoinette—Tear it, men ; I atone."
"Selina, Countess of Huntingdon—See, sound faith clings to no nun."
"James Watt—Wait steam (the 'J' being converted into 'I')."
"Lord Palmerston—So droll, pert man."
"William Ewart Gladstone—A man to wield great wills."
"Leon Gambetta—Able man to get."
"Florence Nightingale—Cling on, feeling heart."
"The Marquis of Lansdowne—Landowner, oft squeamish."
"Alfred Tennyson, poet laureate—Neat sonnet or deep tearful lay."

It will be noticed that several of the examples that we have given are particularly apt, anagramatically describing some special feature in connection with the person selected for experiment.

The names of flowers, birds, &c., can be treated in like manner and afford much amusement. For instance, who would recognise "The calceolaria" when transformed into "Eat coal, Charlie," or the "Geranium," "Ear in mug," the "Heliotrope," "Hit or elope"?

Bird-fanciers would be at a loss to discover "The nightingale" in "High gale in tent," or "The turtle dove" in the words "Eve, let truth do." And if we turn to Natural History fresh illustrations abound—"Cool'd rice" effectually disguises that carnivorous reptile the "Crocodile."

WORD SQUARES.

THIS is a form of word puzzle which has only to be known to become widely popular, demanding ingenuity and patience of no common order before it is mastered. On first setting out we will confine ourselves to words of four letters. Each line of words from left to right and downwards must form the same word. One example will clearly show our meaning.

1	M	E	A	D
2	E	D	G	E
3	A	G	U	E
4	D	E	E	D
	1	2	3	4

These letters being read from left to right and downwards, the first row and the first column will be found to form the same word; the second row and the second column the same; and so on. This is the basis of the puzzle. It requires some research to select the fitting words, when words of four letters only are used, but when words of five letters are employed we are more puzzled; with words of six letters our perplexities increase, and upon proceeding to higher numbers we are almost prompted to be content with what has already been attained. But difficulty is the great charm to the true riddler, who finds the construction of riddles to be "a whetstone of patience," as Camden aptly named it years ago.

In propounding these puzzles the synonyms only of the different words out of which the puzzle squares are to be formed are to be supplied, and care must be taken in the selection of the words that they are of the same number of letters. The following illustration will assist to make our meaning clear:—

1. Compensations (Amends). 2. A favourite (Minion). 3. To assist (Enable). 4. To eat sparingly (Nibble). 5. A coin (Dollar). 6. Sarcasms (Sneers).

1	A	M	E	N	D	S
2	M	I	N	I	O	N
3	E	N	A	B	L	E
4	N	I	B	B	L	E
5	D	O	L	L	A	R
6	S	N	E	E	R	S
	1	2	3	4	5	6

The riddler has to puzzle out the answers of the six words, and write down the answers as shown in the accompanying diagram, always being careful to see that the words, when written out, are the same in the columns and rows of the corresponding numbers. This illustration will completely let our readers into the mysteries of "*word squares*," and we will now give a few specimens selected from a large quantity which have come under our notice.

Four letters.

(1) A river in Oxfordshire — I S I S
(2) A portion of our body — S I D E
(3) A thought — I D E A
(4) A chair — S E A T

(1) A very common male Christian name — J O H N
(2) A river in the United States — O H I O
(3) The noise of a serpent — H I S S
(4) A portion of the human face — N O S E

(1) My first has regal powers to sway, — K I N G
(2) Is worshipped as my second, in a way; — I D O L
(3) In harmony my third is sweet and clear; — N O T E
(4) My fourth 'midst hills is ever near. — G L E N

Five letters.

(1) A period of time	W E E K S
(2) A very common female name	E L L E N
(3) To avoid by artifice or stratagem	E L U D E
(4) A small anchor	K E D G E
(5) A contemptuous contortion of face	S N E E R

Six letters.

(1) A poetical name for old England	A L B I O N
(2) A Portuguese province in Africa	L O A N D A
(3) A town in East Prussia	B A R T E N
(4) Something aimed at or designed	I N T E N T
(5) A town in Denmark	O D E N S E
(6) A town in France	N A N T E S

BIRDS, FRUITS, AND FLOWERS ENIGMATICALLY EXPRESSED.

LITTLE difficulty will be experienced in the construction or solution of this simple form of enigma. It will, however, be found to possess a charm all its own, which will add greatly to the mirth and gaiety of the social circle. The following examples will let our readers into the whole secret of this pleasant pastime:—

Birds. — What a severe attack of quinsey prohibits you from doing.
Ans.—Swallow.
An architect well known to fame.
Ans.—Wren.
A portion of a whole, and a continued range of hills.
Ans.—Part-ridge.
What a coward does in the hour of danger.
Ans.—Quail.
Equality, and a state of utter decay.
Ans.—Par-rot.
A monarch, and a toiler of the seas.
Ans.—King-fisher.

Fruits. — A vowel, and a cooking apparatus.
Ans.—O-range.
To give way to anxiety and sorrow.
Ans.—Pine.
The greatest crime in a school-boy's calendar.
Ans.—Peach.
The colour of growing herbage, and a challenge.
Ans.—Green-gage.

Flowers.—The title of one of Macaulay's Lays, and the name of one of the public funds.
Ans.—Virginia Stock.
What a good conscience gives to its possessor.
Ans.—Heart's-ease.
An Irish vehicle, and a people who live under one government.
Ans.—Car-nation.
What honey is, and the name of more than one king.
Ans.—Sweet-william.
A religious devotee, and a babe's head gear.
Ans.—Monk-hood.
A noted Quaker, and a *handy* article of dress.
Ans.—Fox-glove.

REBUSES.

Dr. Johnson and succeeding dictionary makers give as the meaning of the word Rebus, "a word represented by a picture;" but we need not go further than its literal translation, "by things," to arrive at a true idea of this enigma. The Rebuses with which we are now about to concern ourselves will be formed by a series of objects (things) which, when taken as a whole, will be found to complete the riddle. This is a pastime in which many of our great men have taken delight. Lord Macaulay is to be credited with the following:—

Here's plenty of water you'll all of you say, (c) Sea
And, minus the h, a thing used every day, (a) Hay
And here is nice beverage, put them together; (t) Tea
What is it, with claws, but with never a feather? CAT.

We doubt whether this was one of the historian's first efforts, for every endeavour must have a beginning, and this rebus bears the marks of a practised hand.

Subjoined are further examples of the Rebus enigma:—

[a] A gatherer of honey; [b] a form of supplication; [c] a fruit; [d] a bird; [e] a title; [f] a fish oft found on the breakfast-table; [g] one of Ireland's emblems; [h] a forest tree; [i] a county in the north of England.

If these words you rightly puzzle out,
'Twill prove you know what you're about
Join their initials, 'twill produce a word
Which if applied to you would be absurd.

Answer: [a] Bee; [b] Litany; [c] Orange; [d] Canary; [e] King; [f] Haddock; [g] Emerald; [h] Ash; [i] Durham.—BLOCKHEAD.

(*a*) The flower that vies in beauty with the rose;
(*b*) An emblem of peace;
(*c*) A dark blue flower, with green leaves, which blooms in shelter;
(*d*) The sweet briar will recall my name.

These joined together, as above,
The word will surely rhyme with dove.

Answer: [a] Lily; [b] Olive; [c] Violet; [d] Eglantine.—LOVE.

First in the path of Duty, (D)
And ranking first in Art, (A)
Foremost in Virtue and in Vice, (V)
Leading all in Immortality, (I)
And foremost in Devotion. (D)
Pore over these with studious care,
A kingly name is hidden there.

Answer: DAVID.

Eleven letters I contain;
And if you now would find the same,
Know that a figment of the brain
Will straightway help you to my name.

My 2, 3, 6 is a human being; my 4, 5, 6 is a snare; my 2, 3, 4 is a contraction of a girl's name; my 6, 7, 8 is a contraction of a boy's name; my 8, 10, 11 is the name of a weight; my 11, 10, 8 implies negation; my 4, 10, 8 the past tense of a verb signifying to acquire; my 2, 3, 8 is a web of rope yarn; my 1, 6, 11 is a place of entertainment for man and beast; my 2, 1, 6, 8 is the name of an aromatic plant; my 6, 7, 8, 9, 10, 11 is an immense combination of people.

Answer: 1 2 3 4 5 6 7 8 9 10 11
I m a g i n a t i o n.—IMAGINATION.

ARITHMOREMS.

THE Arithmorem is, perhaps, the most modern of all riddles, and will, we anticipate, be a novelty to many of our readers. In its construction, figures are substituted for Roman numerals, and letters are added to complete the word it is desired to disguise. These letters, however, may be, and indeed should be, transposed out of their proper order, so that the solution of the riddle may be the more difficult. For example, "54 and e," written as follows, by substituting the Roman numerals LIV. for the figures 54, give LIVE. That is an Arithmorem in its first stage and simplest form. Our examples will illustrate its fuller development. It must, however, be understood that in the solution the words used are to be looked upon only as so many letters and treated accordingly, as is the case in anagrams.

(1)

(*a*)	602	and fee	(a handsome structure).
(*b*)	201	,, orant	(a medicine to produce sleep).
(*c*)	1550	,, osage	(to be happy and joyous).
(*d*)	57	,, ten song	(a famous traveller).
(*e*)	151	,, egan	(partaking of a celestial nature).
(*f*)	56	,, stone	(an author or authoress).
(*g*)	556	,, e	(the incarnation of evil).

The initials will name a country dear to all lovers of liberty and freedom:—

Answer: (*a*)	602	=	D C I I (2 6 3 5)	and	F E E, (4 7 1)	or	Edifice.
(*b*)	201	=	C C I (4 8 7)	,,	O R A N T, (5 3 2 1 6)	,,	Narcotic.
(*c*)	1550	=	M D L (7 4 2)	,,	O S A G E, (6 5 3 1 8)	,,	Gladsome.
(*d*)	57	=	L V I I (1 3 2 4)	,,	T E N S O N G, (8 11 10 7 9 5 6)	,,	Livingstone.
(*e*)	151	=	C L I (7 5 6)	,,	E G A N, (4 3 1 2)	,,	Angelic.
(*f*)	56	=	L V I (5 3 6)	,,	S T O N E, (7 8 2 1 4)	,,	Novelist.
(*g*)	556	=	D L V I (1 5 3 4)	,,	E (2)	,,	Devil.

—ENGLAND.

Arithmorems may be elaborated so as to partake of the nature of double acrostics, as in the next examples:—

(2)

(*a*)	751	and e pay one	(a book of reference).
(*b*)	550	,, a no go	(a Venetian mode of conveyance).
(*c*)	100	,, thy ear	(an amateur sailor).
(*d*)	6	,, spoor	(a conditional stipulation).
(*e*)	1050	,, e satan	(an improvised juror).

The initials and finals read downwards will name, the former the country from which the latter assisted a whole nation to emigrate:—

Answer: (*a*)	751	=	D C C L I	and	E P A Y O N E,	or	E ncyclopedi A.
(*b*)	550	=	D L	,,	A N O G O,	,,	G ondol A.
(*c*)	100	=	C	,,	T H Y E A R,	,,	Y achte R.
(*d*)	6	=	V I	,,	S P O O R	,,	P rovis O.
(*e*)	1050	=	M L	,,	E S A T A N,	,,	T alesma N.

—EGYPT, AARON.

(3)

(*a*)	51 and u	bath	(a large flat fish).
(*b*)	51 ,,	a nob	(a name given to persons whose hair is not of a natural colour).
(*c*)	5 ,,	ber	(a part of speech).
(*d*)	551 ,,	asu ana	(a Spanish province).
(*e*)	201 ,,	ran to	(a stupefying drug).
(*f*)	102 ,,	r n t	(an acid).
(*g*)	250 ,,	uoapa	(a town on the Mexican coast).

The initials and finals, read as before, will resolve themselves respectively into the name of a well-known town in the West Indies, and the chief product for which it is celebrated :—

Answer : (*a*)	51	= L I	and U B A T H,	or	H alibu	T.
(*b*)	51	= L I	,, A N O B,	,,	A lbin	O.
(*c*)	5	= V	,, B E R	,,	V er	B.
(*d*)	551	= D L I	,, A S U A N A,	,,	A ndalusi	A.
(*e*)	201	= C C I	,, R A N T O,	,,	N arcoti	C.
(*f*)	102	= C I I	,, R N T,	,,	N itri	C.
(*g*)	250	= C C°L	,, U O A P A,	,,	A capulc	O.

—HAVANNA, TOBACCO.

Without giving the full details, as above, showing how the puzzles are to be worked out, we will now give some examples of Arithmorems which form the names of persons who have, in their different ways of life, made those names illustrious and honoured. Afterwards will be found the titles of books, names of birds, beasts, and fishes. These various examples will show what a vast source of entertainment is here disclosed for the display of wit, ingenuity, and knowledge.

1.—1,051	and	*run the tar.*	Is honoured as a reformer.
2.—550	,,	*after the rage.*	Is honoured as a kingly king.
3.—1,251	,,	*shout brush rope.*	Is honoured as a discoverer.
4.—102	,,	*no east warns.*	Is honoured as a mathematician.
5.—701	,,	*H. larks seen.*	Is honoured as a novelist.
6.—150	,,	*hat, robe or tent.*	Is honoured as a novelist (lady).
7.—550	,,	*Yes, fear not, n.n.*	Is honoured as a poet.
8.—1,506	,,	*Ad hue.*	Is honoured as an historian.

ANSWERS.

[1]Martin Luther, [2]Alfred the Great, [3]Christopher Columbus, [4]Sir Isaac Newton, [5] Charles Dickens, [6] Charlotte Bronte, [7] Alfred Tennyson, [8] David Hume.

Puzzles.			*Answers*
101	and	Or burn nose so.	Robinson Crusoe.
657	,,	Few fear oak.	Vicar of Wakefield.
1,552	,,	Ah ! for that one.	Heart of Midlothian.
151	,,	A pen.	Pelican.
1,001	,,	Pat rang,	Ptarmigan.
1,100	,,	Roar not.	Cormorant.
50	,,	A pet one.	Antelope.
550	,,	Opera.	Leopard.
1,500	,,	Or ye dar.	Dromedary.
105	,,	No hay.	Anchovy.
2	,,	Bet what.	Whitebait.
651	,,	Harp.	Pilchard.
50	,,	On port lent a hoy.	Anthony Trollope.
551	,,	In jam is bee ran.	Benjamin Disraeli.
5	,,	Cors nil ort mem.	Mortimer Collins
101	,,	Sink oil well.	Wilkie Collins.
100	,,	Nor real meat fry.	Florence Marryat.
105	,,	To pay more rent.	Coventry Patmore.
1,500	,,	For jaunty he on sea	James Anthony Froude.

It will afford a capital exercise in the use of the Roman numerals if our young readers will amuse themselves by working out the details of the solutions of the aforesaid puzzles and answers.

DIAMOND PUZZLES AND WORD PUZZLES OF VARIOUS SHAPES.

THESE puzzles are formed upon the same general principle as described in "Word Squares." The peculiarity of the different puzzles is disclosed in the names, and we will proceed by giving one example of each.

The *Diamond Puzzle* is arranged by selecting letters or words that may be set forth in the shape of a diamond, thus:—

Puzzle.	*Answer.*
1.—A letter that is both vowel and consonant.	W
2.—A Jewish tribe.	DAN
3.—A Trojan woman.	HELEN
4.—A character in "Guy Mannering."	BERTRAM
5.—A Grecian hero.	AGAMEMNON
6.—A novelist and poet.	WALTERSCOTT
7.—A character in *The Tempest*.	SEBASTIAN
8.—A character in *Love's Labour's Lost*.	MERCADE
9.—Effervescence.	FROTH
10.—A letter of the Greek alphabet.	ETA
11.—A consonant.	T

The central letters read downwards or horizontally name a great novelist and poet—Walter Scott.

The following is an example of a *Diagonal Puzzle*:—

Puzzle.	*Answer.*
1.—My first is a ticket.	LABEL
2.—My second is a voice in music.	TENOR
3.—My third is a water-bird.	DIVER
4.—My fourth is an expensive ornament.	JEWEL
5.—My last is a sharp instrument, useless to boys, but often longed for by boys.	RAZOR

Read from left to right, diagonally, and *vice versâ*, as shown by the capital letters, and discover the names of two Irish writers of rollicking humour—Lever and Lover.

The *Conical Puzzle* is arranged in this manner:—

Puzzle.	*Answer.*
1.—A consonant.	B
2.—An English river.	WYE
3.—An island builder.	CORAL
4.—Furrows cut by a tool.	GROOVES
5.—A lover's message.	VALENTINE

The central letters read downwards as in the Diamond Puzzle will give the name of one of England's greatest poets—Byron.

The next example is of an *Oblique Puzzle*:—

Puzzle.	*Answer.*
1.—Malicious retaliation.	R evenge.
2.—A musical term.	O ctave.
3.—An ecclesiastical assembly.	S ynod.
4.—A Scottish river near Elgin.	S pey.
5.—The pen's close companion.	I nk.
6.—A negative.	N o.
7.—A personal pronoun.	I.

The initials form the name of a celebrated composer of music—Rossini.

The next form given is *Pyramidal:*

Puzzle.	*Answer.*
1.—A consonant I serve to name,	P
2.—A portion of the human frame,	E Y E
3.—A title of nobility,	B A R O N
4.—Similitude behold in me,	P A R A B L E
5.—A town that may in Wales be found,	B E A U M A R I S
6.—With blood I ever do abound,	S A N G U I N E O U S
7.—And I an English town proclaim.	B A R N A R D C A S T L E
In Durham you may find the same.	
Now take the centres, which are meant	
To tell you what I represent—Pyramid.	

The last form we give is that of a *Cross* :—

A female name.	A M Y
Hostility.	W A R
Metal.	O R E
Partaken of food.	A T E
The mind satisfied by evidence.	C O N V I N C E D
A contract.	I N D E N T U R E
Equidistant.	P A R A L L E L S
The official residence of a consul.	C O N S U L A T E
Food consumed.	A T E
A pronoun.	S H E
A beverage.	T E A
A period of time.	E R A

The central letters give the name of a reformer—Martin Luther.

CRYPTOGRAPHY.

THIS word, being derived from the Greek, "cryptos," a secret, and "graphein," to write, almost explains itself.

Cryptographs are formed by a substitution of one letter for another throughout a sentence, or by using figures, signs, &c., in the place of letters. Cryptography as a science is supposed to enter largely into State diplomacy, secret correspondence being maintained by its means with the various State officials scattered over the globe. In the commercial world it is a fact that such correspondence is transmitted by telegraph with much saving of labour and money and with perfect secrecy, each correspondent possessing a key which enables him to translate into plain words and sentences the otherwise unintelligible jumble of signs. The "agony column" of the daily papers often contains specimens of cryptographic writing, most mysterious to the general reader, but plain to those for whom it is intended. It is, however, as a means of amusement that Cryptography here finds a place.

The first requisite is to provide ourselves with a key. The following will serve as an example :—

A.	B.	C.	D.	E.	F.	G.	H.	I.	J.	K.	L.	M.	N.	O.	P.	Q.	R.	S.	T.	U.	V.	W.	X.	Y.	Z.
S.	z.	w.	t.	3.	s.	r.	v.	4.	p.	n.	m.	l.	a.	5.	e.	i.	o.	u.	f.	2.	h.	6.	g.	x.	d.

Shakspere's "Seven Ages" will then read thus :—

8mm fv3 65omtu 8 uf8r3,
8at 8mm fv3 l3a 8at 65l3a l3o3mx em8x3ou.
fv3x v8h3 fv34o 3g4fu 8at fv34o 3afo8aw3u,
8at 5a3 l8a 4a v4u f4l3 em8xu l8ax e8ofu,
v4u 8wfu z34ar u3h3a 8r3u.

In the solution of this and kindred puzzles the student should examine very

carefully to find out the letters, figures, or signs that most often recur—they will be found to stand for *t*, *s*, and the vowels, and as soon as these letters are discovered the translation is easy. We will vary the key, and still this suggestion will hold good.

A.	B.	C.	D.	E.	F.	G.	H.	I.	K.	L.	M.	N.	O.	P.	R.	S.	T.	U.	V.	W.	Y.
e.	k.	w.	m.	t.	b.	c.	o.	a.	s.	r.	f.	s.	l.	i.	y.	d.	n.	h.	j.	p.	g.

A few lines from Byron's "Childe Harold" will then read thus :—

Notflysadhieceasnotmtpgflys,
Panokytenoerraswtsdtesmpanowottserrkrllf.
Rehcoascnotwrlhmdepegpanoiregbhrdwlys,
Esmrajascedabteynowlsneas'mslnlfk,
Esmerlpascasnlmeg.

Below is a love letter, which requires much deciphering, but which is followed by a translation :—

H.
20 cwt., Half Moon,

MOST EXPENSIVE HELPER, *Initial walking month.*

A small obligated beefsteak headcovering the pawnbroker's purchase 6 exclamation timepiece correctly. Myself design taking thee 2 the dried grass place-of-sale house of amusement 2 the ocean testament-myself-the-thigh-shiver-pointed weapons pastime of a village.

With kind Cupid,

Myself cured pork always thine,
MALE CAT DONKEY.

TRANSLATION.

Hoverton Crescent,

DEAREST ADA, 1*st March.*

We must meet at uncle's by 6 o'clock precisely. I intend taking you to the Haymarket Theatre to see William Shakspere's play of "Hamlet."

With kind love,

I am, ever yours,
THOMAS.

CHRONOGRAMS.

A CHRONOGRAM is a sentence or inscription in which occur words, containing, as initial letters or otherwise, letters that represent the Roman numerals. In some chronograms the initial letters only are counted as forming the solution of the puzzle, but in others all the letters contained which may be used as Roman numerals are taken into account. History supplies us with many first-rate chronograms; in fact, it was once the custom to strike medals with chronogrammatic sentences, in which the date of the occasion commemorated was set forth by the initial letters of the superscription.

Queen Elizabeth died in the year 1603, and the following chronogram relating to that event has come down to us :—

"My Day Is Closed In Immortality."

The initial letters of this sentence are $\underset{1}{M} = 1000$; $\underset{2}{D} = 500$; $\underset{3}{I} = 1$; $\underset{4}{C} = 100$; $\underset{5}{I} = 1$; and $\underset{6}{I} = 1$; or, MDCIII = 1603.

Gustavus Adolphus, Sweden's great hero, commemorated one of his victories,

obtained in the year 1632, by a medal on which was struck the following chronogrammatical inscription :—

C hr I st V s D V X ; ergo T rI V M ph V s.*
3 6 4 2 4 5 6 4 1 4

In this chronogram all the letters representing the Roman numerals have been brought into use, which arranged in the order set forth by the figures printed beneath them, read as MDC=1600; VVVV or $4 \times 5 = 20$; $X = 10$; and I I or $1 \times 2 = 2$; or, 1632.

These illustrations afford a fair insight into the construction and design of the Chronogram proper. A few illustrations of this riddle in its more modern form now follow :—

Write one thousand down, quite plain,
Then half of two, then add again
Fifty and one's final letter;
You can then do nothing better
Than, after every evening meal,
Walk the distance I reveal.

Answer : M (1,000), I (half of two), L (fifty), E (onE's final letter)—MILE

"After supper walk a mile."—*Old English Proverb.*

Puzzle.	*Answer.*
A famous English warrior duke, Whose battles are renowned ;	MARLBOROUGH.
A celebrated admiral, Who first the globe sailed round ;	DRAKE.
A navigator who was killed By savage treachery ;	COOK.
A noted voyager who first America did see ;	CABOT.
A sailor second in command In great Trafalgar's fight ;	COLLINGWOOD.
The vessel in which Nelson fell, In his struggle for the right.	VICTORY.

The initials of these six words take,
And place them side by side ;
Then they will name, as thus arranged,
The year when Nelson died.

Answer : M = 1,000 ; D = 500 ; CCC = 300 ; V = 5 ; or, 1805.

To half-a-dozen add six, and to the result add five hundred. The whole will represent a word signifying clear, lucid, bright, or glowing.

Answer : (Half-a-dozen), VI ; (six), VI ; (five hundred), D ; or, V I V I D ; or, Vivid.

Puzzle.	*Answer.*
A poet who in blindness wrote His work of greatest fame ;	MILTON.
Another who, in Charles's reign, Did make himself a name ;	DRYDEN.
Then he who 's often Father called Of our English poetry ;	CHAUCER.
The far West claims this modern bard, So rich in symphony ;	LONGFELLOW.
The scolding wife of Socrates, Her name you surely know ;	XANTIPPE.
The Prince of Latin poets last, We call on you to show.	VIRGIL.

* English reading :—"Christ our leader : therefore victorious."

The initials of these names you 'll find
In order written down,
Will give the date in which the Plague
Did rage in London town.

Answer: MDCLXV; or, 1665.

If from five you take five, you may leave a word denoting contempt or dislike.

Answer: FIVE; V (or 5) taken away, leaves FIE, or fie!

One thousand two hundred and nothing and one,
Transposed, give a word expressive of fun.

Answer: M (one thousand), CC (two hundred), O (nothing), I (one) = $\overset{3\ 5}{\text{MCCOI}}$; or, COMIC.

A thousand and fifty and one transpose,
'Twill produce a fruit in Spain that grows.

Answer; M (a thousand), L (fifty), and ONE; or, $\overset{1\ 3\ 4\ 5\ 2}{\text{MLONE}}$ transposed.

LOGOGRAMS.

As its name implies, a logogram is a puzzle in which a word is made to undergo several transpositions, by the addition, subtraction, reversion of order, or substitution of a letter or letters.

To Lord Macaulay we are indebted for some of the choicest specimens of this class of word puzzling. One of his logograms has been selected, and is given here, because it so clearly displays all the peculiarities of this class of riddle, and because it is also such a marvel of ingenuity and skill, and at the same time is so happily expressed.

"Cut off my head, how singular I act!
Cut off my tail, and plural I appear;
Cut off my head and tail—most curious fact!
Although my middle 's left, there's nothing there!
What is my head, cut off? A sounding sea!
What is my tail, cut off? A flowing river!
Amid their mingling depths I fearless play,
Parent of softest sounds, though mute for ever."

The answer is, Cod; and every line reveals a fresh play upon the word. Cut off its head, and it is *od* (odd), singular; its tail, and it is plural, Co. (the abbreviation for Company); cut off its head and tail, and it is O (nothing); the head cut off, is a sounding Sea (C); its tail, a flowing river—Dee (D). Amid their (the sea and the Dee) depths the *Cod* may play, parent of softest *sounds* (the air bladder of the cod, a favourite delicacy to many), yet mute for ever.

Charles James Fox, the history of whose early life has been written by Mr. G. O. Trevelyan, is to be credited with the following clever logograph:—

"What is pretty and useful, in various ways,
Though it tempts some poor mortals to shorten their days;
Take one letter from it, and then will appear
What youngsters admire every day in the year;
Take two letters from it, and then, without doubt,
You are what that is, if you don't find it out."

Answer: Glass, Lass, Ass.

Our next example is rather a long one, but claims a place of honour wherever logograms are treated. This was also written by Lord Macaulay.

"Come, let us look close at it: 'tis a very ugly word;
One that should make us shudder whenever it is heard;
It may not be always wicked, but it must be aways bad,
And speaks of sin and suffering enough to make one sad.
Folks say it is a compound word, and that is very true;
But then they decompose it, which of course they're free to do.
But why of the twelve letters should they take off the first three,
And leave the nine remaining, as sad as they can be?
For while they seem to make it less, in fact they make it more,
And let the brute creation in, that was left out before.
Let 's see if we can't mend it; 'tis possible we may,
If only we divide it in some newer-fashioned way.
Suppose, instead of three and nine, we make it four and eight;
You 'll say, ''Twill make no difference—at least, not very great.'
Yet only see the consequence; that's all that needs be done
To change the weight of sadness to unmitigated fun.
It clears off swords and pistols, conscriptions, bowie knives,
And all the horrid weapons by which people lose their lives.
The native voice of merriment's compressed into one word,
Which chases away sorrow whenever it is heard.
Yes, four and eight, my friends, let that be yours and mine,
Though all the host of demons may exult in three and nine."

Answer: Man-slaughter, Slaughter, Man's-laughter.

The next specimen we give is by William Pitt, first Earl of Chatham.

"To discover the name that my verse would express
A letter you 'll first from the alphabet guess;
Which letter, by this may be easily known,
Its shape is the very reverse of your own.
My next, if a fair one too rashly exposes
A beauteous complexion of lilies and roses,
What the beams of the sun will infallibly do
To deaden their lustre and sully their hue.
Add to these, what induces the amorous swain
To persist in his vows, though received with disdain.
These, joined all together, will make up the name
Of a family known in the annals of fame."

Answer: S-tan-hope (Stanhope).

Robert B. Brough, the dramatist, was in early life most sensitive to criticism, and gave vent to his spleen in this somewhat bitter logogram:—

"Cut off my head, and you will quickly see
Something disliked by you and me;
Cut off my tail, and then it is clear
The past of a verb will quickly appear;
Cut off my head and my tail also,
You'll have a conjunction then, I trow.
Whole, I'm an insect, not over clean,
Dreaded at picnics in meadows green;
To critics, to publishers, intimate friends,
My name a most delicate piquancy lends;
When they smile in their guile, and hiss as they sing,
And hide under flatteries a venomous sting."

Answer: Wasp, Asp, Was, As.

The following words will be found suitable for use in puzzles of this nature:—

Span. (Snap, spa, asp, pan, nap.)
Price. (Rice, ice, rip, rep.)
Lady. (Lad, day, lay.)
Angel. (Angle, glean, leg, glen, lane, gale, Lea.)
Degrade. (Grade, dare, dear, ear, are, dad, gear.)
Legate. (Eaglet, eagle, gale, lag, gat, get, let.)
Copper. (Pope, Poe, Po, core.)

METAGRAMS.

THIS riddle is formed by changing the initial letter of a particular word again and again, so as to produce as many words as possible of different meanings. Our first example affords a good illustration of the process to be pursued.

Well known to all as a covering for the head;	Cap.
Change my initial, a doze I mean instead.	Nap.
Once more, and an opening you will see;	Gap.
Exchange again, I'm found inside a tree.	Sap.
Once more, I mean then to befall.	Hap.
Again, I'm used by travellers, one and all.	Map.
Again, in this my mother often nursed me.	Lap.
Exchange again, and this my food would be.	Pap.
Again, and a sharp blow you've spelled.	Rap.
Once more, and a blow that's hardly seen or felt.	Tap.

The following clever Metagram is from the pages of the "Modern Sphinx," a book which contains upwards of a thousand different examples of the various kinds of riddles and puzzles in existence:—

There 's a word, you 'll agree, commencing with B That expresses a cool pleasant shade;	BOWER.
But remove letter B and substitute C, Apprehensively shrinking 'tis made;	COWER.
Take away letter C, replace it by D, It will name what 's bestowed on a bride;	DOWER.
Now if D is erased and by G replaced, A Welsh word, meaning crooked, is spied;	GOWER.
Thus far very well, now substitute L, We are going down now you will say;	LOWER.
Letter L shall be gone, and M be put on, There 's a man cutting grass to make hay;	MOWER.
But when M shall have fled put P there instead, It will name what is mentioned of steam;	POWER.
Pray just now P erase, put R in its place, There 's a man gliding down with the stream;	ROWER.
But now take R away, put S there, we say, That a farmer at work then it names;	SOWER.
If for S you put T you surely will name A noted place close by the Thames.	TOWER.

The following is a good specimen metagram:—

Of letters four, I do denote
A man of wisdom great,
But cooks do often me devote
To share—alas!—a goose's fate;

But change my head, and then, instead,
Part of a book you 'll find ;
And if again I 'm carefully read,
A youth who walks behind ;
Change once again, and then you will
A furious passion see,
Which reason vainly tries to still,
Keep far removed from me ;
Another change, and you will then
See I 'm remuneration
Earned by all grades of working men
Throughout the British nation ;
But change my head once more, and then
A prison I appear,
From which sweet sounds oft issue forth
That pleasant are to hear.

Answer : SAGE. PAGE. RAGE. WAGE. CAGE.

Below is a list of some words suitable for Metagrams, together with the various changes which each word allows :—

Bear, Tear, Lear, Gear, Wear, Hear, Pear, Year, Rear, Fear, Sear, Dear, and Near.
Book, Cook, Hook, Look, Nook, Rook, Took.
Waste, Taste, Paste, Caste, Baste.
Bine, Fine, Kine, Dine, Line, Mine, Nine, Pine, Vine, Wine.
Bound, Found, Hound, Mound, Pound, Round, Sound, Wound.
Cork, Pork, Fork, York.
Dame, Fame, Game, Came, Lame, Name, Same, Tame.
Cake, Lake, Rake, Sake, Take, Wake.
Tent, Rent, Lent, Kent, Dent, Cent, Bent.
Vast, Mast, Last, Fast, Cast, Past.
Heather, Feather, Leather, Weather.
Palter, Falter, Salter, Halter.
Basket, Casket, Gasket.

WORD CAPPING.

WORD puzzles under this name are to be found in some old riddle books, but such puzzles are now usually known, and have been here described under the more modern name of Metagrams. (*See* previous page.)

PARAGRAMS.

THE meaning of Paragram is a play upon words, otherwise a pun, a paragrammatist and a punster being convertible terms. The word Paragram may further be explained as a word or phrase which admits of a double meaning, the effectiveness of which consists in the incongruity and consequent humour caused by the word or phrase being used in totally different senses to that customarily attributed to it. Punning is only effective when impromptu, and can hardly be classed among the social round of word puzzles; but, on the other hand, Paragrams may be constructed which bring out the different meaning of the same word, giving rise to the exercise of ingenuity, and at the same time affording fun and amusement. The following illustrations will show in what

the peculiarity of Paragrams consists, and how far superior as a puzzle Paragrams are to mere puns :—

I strengthen the weak, I cross the wide sea,
I frighten the thief, and I grow on a tree.
Answer : BARK.

I am a letter and a word,
I am a tree and Christian name ;
And should you me in pieces cut
Yourself and act would be the same.
Weigh this with care, and then no doubt
You'll find its simple meaning out.
Answer : U. YOU. YEW. HUGH. HEW.

EXTRACTIONS.

As its name implies, this novel and interesting logogram is formed by extracting from sentences the letters of a word which has been chosen as the key to the word puzzle. Its method of construction may be thus simply explained. A certain word is to be selected, and from the letters only which compose that word, but repeated as often as found necessary, an expression of an idea or ideas is to be evolved in one or more sentences. The peculiarity of "Extractions," wherein they differ from other logograms, will be found in the ingenuity and skill necessary to be displayed in the choice of a suitable word, and more particularly in the composition of the diction, in which the letters of that word shall appear.

The following illustration shows how a sentence may be constructed, solely with the letters which make up the name of an English county :—

1. A great nation is sometimes the gainer in not resorting to arms against its enemies tho' their aim is to mar its interest.—Nottinghamshire.

The puzzle is, of course, to discover the name of the county.

This puzzle may be modified by infusing a clue to its solution in the insertion of words *underlined*, which are made up of letters not all comprised in the key word, thus affording a ready means of discovering the letters which are to be discarded in the search, and it answers also another good purpose in affording the riddler more scope in composing his sentences.

Amongst the many illustrations of this style of presentment which have come under our notice we have selected the following amusing one as an example :—

2. Once in a museum *at* Milan *with my* uncle Ormond *and* cousins Malcolm, Samuel, Simeon, Susan, Anne, Emma, *and* Ellen, I *saw* in succession, a lion, a mule, an ass, a mole, a seal, a mouse, *and* some *other* animals ; also, a small case *of* snails *which* I *could* smell *with my* nose. — *The* same noon, *we had* a nice social meal *at* an Inn, a clean menial *serving* us *with* essence *of* Cocoa, luscious melons, salmon, soles, ale, *and* moselle ; *and we had* a musician *to* amuse us. — The letters comprising the words not printed in italics are to be found in a single word. What is it? *Answer.* — "Miscellaneous."

TRANSPOSITIONS.

TRANSPOSITIONS differ from Anagrams only in the fact that the letters from the word or words selected are not formed into a sentence or other words. For example :—

A Book and its Author. — Trdhsedstotevlfwinalohrchtiyehocfutoeeeeo by Eascepink tap.—which being interpreted reads, What led to the Discovery of the Source of the Nile, by Captain Speke.

An Author and his Works.

Accdeehiklnrss	Charles Dickens.
Abccehiikllnnosy	Nicholas Nickleby.
Arabbdegurny	Barnaby Rudge.
Acdddeefiilopprv	David Copperfield.
Acceehiikppprstwk	The Pickwick Papers.
Cdehhiilooprssttuy	The Old Curiosity Shop.

A more interesting form of this puzzle is now shown, in the shape of well-known proverbs changed into other sentences.

A rolling stone gathers no moss.
Strong lion's share almost gone.
Time and tide wait for no man.
I don't admit women are faint.
Birds of a feather flock together.
It rocks, the broad flag of the free.

But as these proverbs are changed into sentences, they come more properly under the heading of Anagrams. They are given here, however, as in some circles they will be more familiarly known as Transpositions rather than as Anagrams.

DEFINITIONS.

THE proposition to define "Definitions" becomes in itself almost a play upon words, but we may explain that though "Definitions" cannot properly be classed under riddles or word puzzles, yet they are so much akin to them that they claim a place here, with "Fireside Fun," and will be found useful as a means of providing amusement. This game will necessitate the use of a table, paper, and pencil or pen and ink. One of the company proposes a word for definition, and it is for the rest of the company to write down their idea of the same in a terse, epigrammatic, poetic, or humorous manner.

A few specimens will illustrate our meaning. Let us suppose the word *Hypocrite* to have been chosen, and the following definitions of the word to have been given in: the definitions should then be read aloud by some one of the company selected for the purpose.

"He who strives to seem and not to be; to whom reputation is everything, character nothing."

"A social spoon of polished gilt, in whom it is only possible to discern distorted reflections of the truth."

"One who wears virtue's livery for the sake of her wages, without any intention of doing her work."

"One who assumes what he has not; a showman who by a startling outside picture screens the barrenness of the entertainment within."

"Like a sugar-coated pill, he seeks to hide his true character under an artificial coating."

Again, as a contrast, take *Hero* as the selected word to be defined—

"One whose law is love; whose master, duty; whose armour, courage, faith, and hope; and who seeks not glory."

"A victor over Self—the hardest and the noblest conquest of all, but one for which the world has no laurel wreath."

"A nobleman of Nature, who has seized his opportunities and displayed the attributes of his race."

"The true hero is the champion of truth, the servant of right, the ruler of himself, and the sworn foe of all that is ignoble."

"He who for others sacrifices Self."

"He who fears nothing but his own disgrace."

"He who is stronger than his fellows, and makes his fellows stronger by his strength."

A Coward.

"One who does both good and evil at the bidding of fear."

"He who puts honour in peril, to take himself out of peril."

"One who has stopped the ear of manliness with the cotton-wool of Self."

Pleasure.

"The emotion we feel after doing a great and noble action.

"The jollification overnight, leaving a headache for the morrow."

"A Will o' the wisp, ever pursued but never overtaken."

"A false coin, passed off as happiness."

"The leader of folly.

"The sure accompaniment of wisdom."

Many of the above definitions will be recognised as well-known quotations.

Other subjects may be started, such as:—*Progress—Rivalry—Nonsense—Nothing—Thanks—Regards—Vanity—Ridiculous*, and the game may be varied by combining several of these, and forming sentences in which each word shall have its due place, as "*Vanity* is a disease which preys upon all the good qualities in the human system, reduces them to an aspect *ridiculous* in the extreme, and precludes all ideas of mental *progress*," or, "*Nothing* gives *pleasure* in successful *rivalry*, if the victory is not honestly won."

INVERSIONS.

CHANGE of order, a turning backward, is the dictionary meaning of this term, and clearly explains the method by which this simple puzzle is constructed.

"Inversions" belong to the same genus as the Logogram, which has been fully described, but have their own peculiarities, as the following examples will plainly show:—

Two letters which express a superfluity.
Inverted name a famous Eastern County.
Answer: XS (Excess). SX (Essex).

Invert a title common in Spain
A mark of recognition you obtain.
Answer: Don, Nod.

Invert a colour, quiet, staid,
A term for Poet you have made.
Answer: Drab, Bard.

Invert a sliding box in case or table,
You'll find a recompense—it is no fable.
Answer: Drawer, Reward.

A portion if 'tis backwards read
Will prove to be a snare instead.
Answer: Part, Trap.

HIDDEN WORDS.

THIS puzzle is very similar in principle to many of the other word puzzles previously described; but in that it has peculiarities and merits of its own, we give it a place by itself. It is like in many respects to the old-fashioned word

puzzle known as "Discoveries," indeed, "Hidden Words" is a modification of and an improvement upon "Discoveries;" In the older and now almost obsolete puzzle, it was the practice for the riddler to propound some sentence in which certain words might be made by piecing together here and there certain letters or combinations of letters formed in the sentence, and which letters, when duly pieced together, would give the designation of some person or persons, place or places, or other object. The following is an illustration of the puzzle in question, and for the better information of the reader the letters to be discovered have been printed in italics; in the actual puzzle, however, it is to be understood that the letters to be discovered are not to be marked in any manner different from the remainder of the text.

Example: Find the name of a great warrior, and a battle he fought, in the following sentence:—

You are looking quite *well sin*ce you came from Bri*ghton;* no doubt the fresh air and sea *water* were very benefici*al* to you.
Answer: Wellington, Waterloo.

In the modification of this puzzle, which we here treat under the title of "Hidden Words," the practice is to so construct the sentence from which the hidden word is to be picked out, that all the letters forming the word shall be found consecutively and in their proper order. Greater care has, consequently, to be exercised by the proposer of the riddle, while, at the same time, the difficulty of guessing the answer remains sufficient to make the task worth attempting. The few illustrations following will be useful as examples of the nature of the puzzle. The letters out of which the hidden word is composed are printed in italics, to make the object of the puzzle clear to all:—

I at once rowe*d over* to the opposite side of the river.
The hidden word is the name of a seaport town in England, a fashionable sea-side resort, and a military depôt.
Answer: Dover.

Fe*ar no*thing from me, I have no wish to harm you.
Hidden word is the name of a river in Italy.
Answer: Arno.

Hus*h, Ann, on*ly you need go.
The name of one of the largest and most historically celebrated rivers in the British Isles.
Answer: Shannon.

Is i*t ham, e*specially cooked for me?
Another large and famous British river.
Answer: Thames.

I thought it was cap*ital, y*our rendering of the character of Iago.
The name of a country of Europe.
Answer: Italy.

*Will I am*use the remaining guests?
A Christian name.
Answer: William.

In the construction of a riddle, acrostic, word-puzzle, or enig*ma; caul, ay*green, and words like these, and which are but rarely employed, are useful for mystification.
The name of a celebrated essayist and historian.
Answer: Macaulay.

The puzzle of "Hidden Words" is sometimes described under the names of "Hidden Cities," "Hidden Rivers," "Hidden Poets," "Hidden Countries, Battles, Events," and the like.

NUMBERED CHARADES.

THE "Numbered Charade" is a species of conundrum, simple in its construction, but possessing enough point to rivet the attention of all the company as to its probable meaning. It possesses, too, a distinguishing characteristic over other riddles, in the contagious influence it exercises upon all seeking its solution. The riddler's quick wit, set to work to solve a good Charade, may possibly fail in that attempt; but assuredly the task itself will suggest ideas of words and their arrangement which he may, in his turn, announce to the social circle, and thus "keep the ball rolling." This accounts for the great favour in which Charades are held as a popular source of amusement.

A Charade is an enigmatical composition which describes an object; the name of this object should be composed of two or more syllables, each syllable having a separate and different meaning. In announcing the Charade, which may be written in prose or verse, it must be divided into my *first* (first syllable); my *second* (second syllable); my *third* (if there are more syllables than two); and my *whole*, which should signify the name of the object of the puzzle. With this explanation we shall present to our readers a selection of examples, old and new.

A poetic Charade, by Winthrop Mackworth Praed, has much merit, and is noted for the length of time it remained undiscovered. Miss Mitford, in her "Literary Recollections," confesses her inability to solve it, which was shared by all to whom she had propounded it.

"Sir Hilary charged at Agincourt;
Sooth! 'twas an awful day!
And though, in that old age of sport,
The ruffers of the Camp and Court
Had little time to pray,
'Tis said that Sir Hilary muttered there
Two syllables by word of prayer.
My *first*, to all the brave and proud,
Who see to-morrow's sun.
My *next*, with her cold and quiet cloud,
To those who find their dewy shroud
Before the day be done.
And both together, to all bright eyes,
That weep when a warrior dies."

The *answer* is supposed to be GOOD NIGHT; *good* for those who survived; *night*, "with her cold and quiet cloud," falling on the dead; and a good-night to the fair dames who wept for them.

The following amusing four lines of doggerel verse were composed by Mr. Mark Lemon. They fulfill all the requirements of the Charade, and will be appreciated as a slight souvenir of that master of humour, who so long edited the pages of *Punch*:—

Old Charlie Browne, who a big rogue was reckon'd,
Was brought up at my *first* for making my *second*.
He was fined, and because he no money would pay,
Had to work with my *whole* on the Queen's highway.

Answer: Barrow (Bar-Row).

The eminent statesman, George Canning, is responsible for our next.

Though weak to a proverb my *first* has been reckoned,
The game is so constantly made of my *second*;
Yet, to hosts without number, my *whole* bade defiance,
And the world stood amazed at the beauteous alliance.

Answer: Waterloo (Water-Loo).

Archbishop Whately thus tersely arranges our next:—

My *first* is equality, my *second*, inferiority; my *whole*, superiority.

Answer: Peerless (Peer-Less).

Charles James Fox, amidst all the cares and anxieties surrounding a great Parliamentary leader, found time to indulge his vein of pleasant humour in this fascinating pastime. The following was his composition:—

My *first* is expressive of no disrespect,
But I never call you by it when you are by;
If my *second* you still are resolved to reject,
As dead as my *whole* I shall presently lie.

Answer: Herring (Her-Ring).

The following miscellaneous charades will further explain the great variety of these puzzles, may in themselves afford amusement, and will be useful as models on which other charades may be formed. If, unlike the preceding, they can claim no particular literary merit, it is to be hoped that, as helping forward "Fireside Fun," they will be none the less welcome.

Ride on, ride on, thou traveller bold,
And cast thy looks on *first;*
See how the tempest clouds do lower,
That soon in storm shall burst.
Ride on, ride on, thy *second* leads
Across the lonely heath,
Where gibbets tell of darksome deeds,
And culprits swing beneath.
Ride on, ride on, my *third* thou art
An honest one and true;
Beware! a *third* is lurking near,
Who would his hands imbrue.
Ride on, ride on, ride for thy life,
Spur on thy faithful steed,
For now my *whole* thy second bars,
Nerved for his lawless deed.

Answer: Highwayman.

Safe on my fair one's arm my *first* may rest,
And raise no tumult in a lover's breast.
My *second* does the want of legs supply,
To those that neither creep, nor walk, nor fly.
My *whole* 's a rival to the fairest toast,
And when it's most admired, it suffers most.

Answer: Muffin (Muff-Fin).

My *first* is near the dear bright sea,
The green waves oft it lave;
It glitters in the sunshine,
Lies in the deep dark cave.
My *second* is quite endless,
Like the love of which it tells,
A bright idealisation
Of Love's eternal spells.
My *third*, alas! to say the truth,
Suggests a vacant sty.
My *whole*, a royal residence;
Now, prithee, tell me why.

Answer: Sandringham (Sand-Ring-Ham).

My *whole* is the very reverse of my *second*;
My *first* for refreshment is used;
And those who have wasted their gifts in my *whole*,
The talents they have, have abused.
Answer: Inaction (Inn-Action).

My *first* 's the gift of Mother Eve;
My *next* 's as old as Adam.
Joined, if my meaning you perceive,
Your humble servant, Madame.
Answer: Woman (Woe-Man).

I sent my *second* to my *first*, but many a *whole* passed before I saw him again.
Answer: Season (Sea-Son).

I put up my *second* round my legs, swept up my *first*, and put my feet on my *whole*.
Answer: Hearthrug (Hearth-Rug).

My *first* should be my *second*, but I would not be my *whole*.
Answer: Beardless (Beard-Less).

My *first* monopolises Dublin's busy highways; my *second* is Love's favourite epithet; my *whole* in drawing-rooms is always found.
Answer: Carpet (Car-Pet).

Britannia rules my *first* by means of my *second*, in spite of every caprice of my *whole*.
Answer: Seasons (Sea-Sons).

My *first* I hope you are, my *second* I see you are, and my *whole* I know you are.
Answer: Welcome (Well-Come).

My *whole* is under my *second*, and surrounds my *first*.
Answer: Waistcoat (Waist-Coat).

My *first* gave us early support; my *second* is with virtues endowed; and my *whole* is to be found near a farmhouse.
Answer: Milkmaid (Milk-Maid).

LETTER OR FIGURE CHARADES.

In this description of Charade a word is selected and so arranged that other words may be formed with the different letters. The same letters may be repeated; but care should be taken that every letter forming the Charade word be employed. Thus, the word "Telegraph" being chosen, may be arranged in the following manner, and the Charade be propounded as follows:—

I am a word of nine letters: [a]my 1, 2, 7 is a Chinese plant; [b]my 5, 6, 7, 1, 2 is a fireside requisite; [c]my 5, 6, 2, 7, 1 signifies vast; [d]my 5, 6, 7, 8, 4 is the name of a luscious fruit; [e]my 9, 4, 7, 1 signifies warmth; [f]my 8, 4, 7, 6 is the name of a fruit; [g]my 1, 4, 7, 6 signifies to rend; [h]my 6, 4, 7, 8 must be done with corn previously to gathering it in; [i]my 5, 7, 1, 9, 2, 6 is to collect; [j]my 8, 2, 4, 3 is to pare; [k]my 7, 3, 2 is the name of a malt liquor; [l]my 9, 7, 3, 4 means hearty; [m]my 7, 8, 4 is an animal; [n]my 9, 4, 7, 3 is to cure; [o]my 3, 4, 7, 8 is to jump; [p]my 3, 4, 5 is the name of a human limb; [q]my 2, 4, 3 the name of a fish; [r]my 1, 6, 7, 8 is the name of an article used to catch vermin; [s]my 8, 4, 7, 3 is to ring; and [t]my whole is a marvellous invention.

Answer: [a]Tea; [b]grate; [c]great; [d]grape; [e]heat; [f]pear; [g]tear; [h]reap; [i]gather; [j]peel; [k]ale; [l]hale; [m]ape; [n]heal; [o]leap; [p]leg; [q]eel; [r]trap; [s]peal; [t]TELEGRAPH.

One other example of Letter Charades is given, in order to show the vast number of words that can be produced from the letters of one single word :—

I am a word of eight letters: [a] my 4, 3, 5, 6, 8 is significant of eminence; [b] my 7, 5, 6, 8 is tidy; [c] my 3, 6, 4, 1 are untidy; [d] it is necessary to frequently practise my 5, 6, 8; [e] my 7, 5, 6, 3 is not distant; [f] my 1, 5, 6, 8 is a place of rest; [g] my 1, 5, 3, 4, 2 is the name of a woollen article; [h] my 4, 2, 6, 3 is accoutrements; [i] my 4, 6, 8, 5 is an entrance; [j] my 1, 5, 8 is to fix in position; [k] my 1, 2, 3, 5 is dry and withered; [l] my 1, 2, 6 is where [m] my 8, 6, 3, 1 live, and [n] where bad boys are 1, 5, 7, 8; [o] we don't like to 1, 2, 5 the man call for the [p] 3, 2, 7, 8 and [q] 3, 6, 8, 5, 1; [r] my 7, 5, 8 is used by fishers; [s] my 8, 5, 7 is a number; [t] my 7, 5, 1, 8 is built in spring; [u] my 3, 2, 1, 8 is needful; [v] my 3, 6, 8 is vermin; [w] my 6, 7, 8 is an insect; [x] my 7, 6, 4 is a useful animal; [y] my 5, 6, 3 is part of the human body; [z] my 8, 5, 6, 3, 1 is a sign of sorrow; [aa] my 1, 2, 6, 3 is to burn, and [bb] my *whole* is an officer of the army.

Answer: [a] Great; [b] neat; [c] rags: [d] eat; [e] near; [f] seat; [g] serge; [h] gear; [i] gate; [j] set; [k] sere; [l] sea; [m] tars; [n] sent; [o] see; [p] rent; [q] rates; [r] net; [s] ten; [t] nest; [u] rest; [v] rat; [w] ant; [x] nag; [y] ear; [z] tears; [aa] sear; [bb] SERGEANT.

VERBAL CHARADES.

A VERBAL CHARADE is a word made up of letters, one of which is contained in each of different specified words. The following example will clearly set forth the peculiarity of this Charade. In the example, the letters forming the Charade word are printed in italics :—

My first is in la*m*b, but is not in sheep;
My second in sh*a*llow, but is not in deep;
My third is in ra*t*, but not in a mouse;
My fourth is in v*i*lla, but not in a house;
My fifth is in *l*ove, but is not in hate;
My sixth in a *d*oor, but not in a gate;
My seventh's in pl*a*nt, but not in a tree,
And now my all a Christian name you'll see.

Answer: MATILDA.

Of "Verbal Charades," the above specimen will be sufficient. Puzzles of this nature are evidently easily made, and from the construction of them by using suitably contrasted words as in the above example, considerable fun and amusement may be derived.

ACROSTICS.

AN "Acrostic" is a composition in verse, in which the initial letter of each line, taken in order, forms the name of a person, or of some motto which is the subject of the composition. In the expression of good wishes to friends and relatives, on birthdays and other festive occasions, or in the more ardent outpourings addressed to a loved one, the "Acrostic" finds an appropriate place; but in this collection of word puzzles we prefer to deal with that form of "Acrostic" which presents opportunities for the exercise of skill and ingenuity to the riddler. This will be found in the "Double Acrostic," and other forms to be mentioned.

The Double Acrostic may be written either in prose or verse, the condition being, that the initials and finals of the words to be guessed make two names or two words of definite and different meanings.

The Prose Double Acrostic is the more simple form, and our first example will be that known as

The "Windsor" Double Acrostic, written by Queen Victoria for the amusement of her children. It may interest riddlers to know that Her Majesty and the late Prince Consort found much pleasure, and were exceedingly clever in the construction of this kind of riddle:—

1. A city in Italy. 2. A river in Germany. 3. A city in the United States. 4. A town in North America. 5. A town in Holland. 6. The Turkish name for Constantinople. 7. A town in Bothnia. 8. A city in Greece. 9. A circle on the globe.

Read the *initials* downwards, and they form a town in the North of England; the *finals* read upwards indicates what that town is famed for.

1. N A P L E S
2. E L B E
3. W A S H I N G T O N
4. C I N C I N N A T I
5. A M S T E R D A M
6. S T A M B O U L
7. T O R N E A
8. L E P A N T O
9. E C L I P T I C

The *answer* is—"Newcastle," "Coal Mines."

When verse is employed, it is usual to convey the sense of the whole in a couplet, preceding the description of the syllables, thus:—

'Tis murmured in the last adieu,
When looks are sad, and words are few.
1. The pleasure of a lawyer's life,
In deeds and wills the cause of strife.
2. Fill to the brim my drinking-horn
With this, and drink to Barleycorn.
3. With glass and song until the dawn of day
The roysterer stays with me, beguiling time away.
4. My fourth and last you'll find to be
The title of a nobleman of high degree.

Answer: Fare Well. [1] FlaW, [2] AlE, [3] ReveL, [4] EarL.

An ingenious riddler has devised the following fantastic conceit upon this form of riddle, in which the letters beginning the lines spell a word, while the letters ending the lines form another word of exactly opposite meaning; and in doing this he has cleverly contrived to make this striking contrast the subject of his composition:—

U nite and untie are the same—so say yoU.
N ot in wedlock, I ween, has this unity beeN;
I n the drama of marriage each wandering *goaT*
T o a new face would fly—all except you and I;
E ach seeking to alter the *spell* in their scenE.

A few examples of the simple prose Double Acrostics may prove serviceable in initiating our readers into the mysteries of this word puzzle, and to this end the following are selected:—

1. A defamatory satire. 2. A town in Portugal. 3. A word poetically endowed "with its thousand ears." 4. A wood nymph. 5. Severe pain in the inward parts. 6. Name of a political party in the State. 7. A creeper. 8. A mask. 9. A title.

The initials and finals form the names and titles of two of Britain's heroes, both of whom derived fame from exploits achieved in India.

1. L I B E L
2. O P O R T O
3. R U M O U R
4. D R Y A D
5. C O L I C
6. L I B E R A L
7. I V Y
8. V I Z A R D
9. E S Q U I R E

Answer: Lord Clive, Lord Clyde.

1. A city of Lombardy. 2. Signifying unfinished. 3. A famous loch in Scotland. 4. An empire of Europe. 5. What unmarried ladies long for. 6. Signifying uncovered.

The initials read downwards and the finals upwards, will reveal two celebrated poets.

1. M I L A N
2. I N C O M P L E T E
3. L O M O N D
4. T U R K E Y
5. O F F E R
6. N A K E D

Answer: Milton, Dryden.

1. By Apollo was my first made. 2. A shoemaker's tool. 3. An Italian patriot. 4. A tropical fruit.

The initials and finals read downwards give the name of a graceful writer of essays, and the *nom de plume* by which he was first known to fame.

1. L Y R E
2. A W L
3. M A Z Z I N I
4. B A N A N A

Answer: Lamb, Elia.

1. A writer of a book prophetic. 2. Singular, but not otherwise odd. 3. A joke that does not always end in mirth. 4. A mother-in-law deeply loved by her son's widow. 5. A law, hostile to woman's rights. 6. The name of an ancient German emperor and modern king of Greece. 7. A rare old man.

The initials and finals give the name of a scholar of profound learning, and the work by which he is best known.

1. J O E L
2. O N E
3. H O A X
4. N A O M I
5. S A L I C
6. O T H O
7. N O N A G E N A R I A N

Answer: Johnson, Lexicon.

ENIGMAS.

THE Enigma hints the thing it would convey,
In terms quite various—opposite, some say,
The secret it reveals, but not so clear as day;
For in dark and mazy paths it ever loves to stray.

This jingle of four lines will convey to the reader some idea of the

peculiarities of this word puzzle. We may, however, add, that the modern enigma may be based upon a single object, word, or even a letter of the alphabet; and, like the conundrum, may be made to turn on the rare and unusual use of the word employed.

The most celebrated enigma, perhaps, is one formed on the letter H. It has for years been attributed to, and is included in the works of, Lord Byron, from a copy of which we extract it; but the belief is now prevalent that it was written by Miss Katherine Fanshawe.

"'Twas whisper'd in heaven, 'twas mutter'd in hell,
And echo caught faintly the sound as it fell;
On the confines of earth 'twas permitted to rest,
And the depths of the ocean its presence confess'd.
'Twill be found in the sphere when 'tis riven asunder,
'Tis seen in the lightning, and heard in the thunder;
'Twas allotted to man from his earliest breath,
It assists at his birth, and attends at his death;
Presides o'er his happiness, honour, and health,
Is the prop of his house, and the end of his wealth.
In the heap of the miser 'tis hoarded with care,
But is sure to be lost in his prodigal heir.
It begins every hope, every birth it must bound,
It prays with the hermit; with monarchs is crowned;
Without it the soldier and seaman may roam,
But woe to the wretch that expels it from home.
In the whispers of conscience 'tis sure to be heard,
Nor e'en in the whirlwind of passion is drowned;
'Twill soften the heart, though deaf to the ear,
'Twill make it acutely and constantly hear;
But in short, let it rest—like a beautiful flower,
Oh, breathe on it softly, it dies in an hour."

Lord Byron did, however, compose an Enigma on the letter I, which is equally clever, but perhaps not so well known:—

"I am not in youth, nor in manhood, nor age,
But in infancy ever am known;
I 'm a stranger alike to the fool and the sage;
And though I 'm distinguished in history's page,
I always am greatest alone.
I am not in earth, nor the sun, nor the moon;
You may search all the sky—I 'm not there.
In the morning and evening—though not in the noon—
You may plainly perceive me; for, like a balloon,
I am midway suspended in air.
Though disease may possess me, and sickness and pain,
I 'm never in sorrow nor gloom.
Though in wit and in wisdom I equally reign,
I 'm the heart of all sin, and have long lived in vain,
Yet I ne'er shall be found in the tomb."

The next two Enigmas are attributed to Charles James Fox.

"Formed long ago, yet made to-day;
And most employed when others sleep;
What few would like to give away,
And fewer still to keep."

Answer: A bed.

"You eat me, you drink me, describe me who can,
For I 'm sometimes a woman, and sometimes a man."

Answer: A toast.

To the pen of Germany's celebrated poet, Schiller, we are indebted for the following expressive Enigma:—

"A bridge weaves its arch with pearls
High over the tranquil sea.
In a moment it unfurls,
Its span unbounded, free.
The tallest ship with swelling sail
May pass 'neath its arch with ease,
It carries no burden, 'tis too frail,
And when you approach, it flees.
With the flood it comes, with the rain it goes,
And what it is made of nobody knows."

Answer: Rainbow.

The remaining miscellaneous Enigmas will suffice to show the variations of which the puzzle is capable:—

A lady gave me a gift she had not,
And I received her gift, which I took not;
She gave it willingly, and yet she would not.
If she give it me once I force not;
If she take it again I grieve not.
Consider what this is, and tell not,
For I am fast sworn—I may not.

The answer to this quaint and humorous Enigma is, A Kiss. The last line will be understood by the old adage, "Kiss and never tell."

In other days, when hope was bright,
You spoke to me of love and light,
But now you tell another tale,
That life is brief and beauty frail;
Away, ye grieve and ye rejoice,
In one unfelt, unfeeling voice.

Answer: Church Bells.

Enough for one, too much for two, and nothing at all for three.

Answer: A Secret.

Scorned by the meek and humble mind,
And often by the vain possessed;
Heard by the deaf, seen by the blind,
I give the troubled spirit rest.

Answer: Nothing.

ALPHABETICAL PUZZLES.

THE "Alphabetical Puzzle," though simple in its construction, affords an opportunity for the riddler, not only to display his ingenuity, but also to quicken his perception of sound. The puzzle consists in the choice of a word, the sound of which, when uttered, shall be comprised in the naming of one or more letters of the alphabet. The word chosen should then be briefly described or defined, the number of letters forming the word stated, together with the number of letters that, when uttered, give a sound similar to the sound of the chosen word, thus:

A word denoting a volume of water spelt with three letters, but that can be expressed with one.

Answer: Sea, C.

This simple example will make the above description perfectly clear; and we now give some other examples in order to set forth the variety that may be introduced into this kind of amusement.

Words containing three letters which can be expressed in one :—

1. Famous gardens	*Answer :*	Kew	Q.
2. English rivers	,,	Dee and Wye	D and Y.
3. A tree	,,	Yew	U.

Words containing four letters which can be expressed in two :—

4. An adjective	*Answer :*	Wise	Y Y.
5. A prophet	,,	Seer	C R.
6. Repose and comfort	,,	Ease	E E.

Words containing five letters which can be expressed in two :—

7. An exertion of mind or body	*Answer :*	Essay	S A.
8. Decrepitude	,,	Decay	D K.
9. An English county	,,	Essex	S X.
10. To surpass	,,	Excel	X L.
11. A lady's Christian name	,,	Ellen	L N.
12. A lady's Christian name	,,	Katie	K T.
13. Plural of a species of corn	,,	Peas	P P.
14. To lay forcible hands on	,,	Seize	C C.
15. Requires replenishing	,,	Empty	M T.

Words containing five and six letters which can be expressed in three :—

16. A tax	*Answer :*	Excise	X I I.
17. A flower	,,	Peony	P N E.
18. A plaintive poem	,,	Elegy	L E G.

Words containing six and seven letters which can be expressed in two :—

19. A superfluity	*Answer :*	Excess	X S.
20. Akin to capsicum	,,	Cayenne	K N.

Words containing six and seven letters which can be expressed in three :—

21. A likeness	*Answer :*	Effigy	F E G.
22. A state of being	,,	Entity	N T T.
23. To pardon	,,	Excuse	X Q Q.
24. Dissolution	,,	Decease	D C C.

Word containing seven letters which can be expressed in four :—

25. A malady	*Answer :*	Disease	D D E E.

GUESSING STORIES.

This is a word puzzle entertainment, into which the riddler may, if by a judicious display of imagery, description, and humour, he only properly sets about his work, introduce much genuine amusement and fun.

The puzzle is best explained by an illustration which is given below, and which can be taken as a model on which other "Guessing Stories" may be constructed.

I am the child of the night, and the child of the day. Some dread me, some hate me, some find me a good companion. I have walked for many a mile, but no one ever heard my footfalls. Sometimes my master sends me on before him, but as he travels as quickly as I do, he sends me back sometimes, and I have to follow in the rear. I have hands and feet, head and shoulders, but no body. It is impossible to estimate my exact height. Nobody has ever looked into my eyes; nobody has ever incurred my anger. I sometimes in my haste run over people, and am sometimes trampled under foot by them. When my master writes, I always hold a pen by his side; and when he shaves, I generally take a razor too. I have

travelled a good deal, and am very old. When Adam walked in Eden, I, too, was there, and when any new member of Parliament goes to the House of Commons, I nearly always accompany him. Robinson Crusoe was disturbed by my approach when I visited him on the Island of Juan Fernandez; and on one occasion I was the means of defeating an army. Although I have no eyes, I could not live without light. I am of very active habits, although I have not the will or the ability to move. Tell me my name.

Answer: A Man's Shadow.

MENTAL SCENES.

These are next-of-kin to "Guessing Stories," they will however be appreciated as they afford perhaps greater scope for vividly descriptive narrative.

The following specimen of a Mental Scene, which is sufficiently close to the original to reveal to all lovers of Shakspere the play upon which it is founded, will serve as an example as to how these scenes may be rendered:—

From camp to camp, throughout the live-long night, nothing is heard but the hum of either army. So stilly is the scene, that the opposing sentinels might almost hear each other's secret passwords. The cocks commence to crow, the armourers, with busy hammers, secure all rivets in the knights' full armour, the clocks do toll and the third hour of drowsy morning name, and all gives note of dreadful preparation. Proud of their numbers, and insolent with pride, one army rises from a night spent in counting chickens which have ne'er been hatched, and throwing dice for rich lands not yet secured. Anon they chide the cripple, tardy-gaited night, which limps so tediously away. They wait the morn, expectant and exulting. The poor wretches whom they have already, in imagination, condemned, like sacrifices, by their watch fires, sit patiently, and inly ruminate the morning's danger. Oh, now behold the royal captain of this seeming ruined band, walking from watch to watch, from tent to tent. He bids them all good morrow with a modest smile, and calls them brothers, friends, and countrymen. Beholding him, with his cheerful semblance and sweet majesty, one and all pluck comfort from his looks. A largess, universal as the sun, his liberal eye doth give to every one, thawing cold fear, and infusing his heroic nature into all. The scene is blurred over with bloodshed; but a ray of light reveals this royal captain, victorious against fearful odds, exclaiming, "O, God, thy arm was here! and not to us, but to thy arm alone, ascribe we all!"

Answer: Agincourt. *See* Shakspere's *Henry V.*

Should difficulty be found in painting in words a "Mental Scene" for the company to discover, a capital plan—as the above example will have indicated—is to read a passage from some great writer, such as Shakspere, or Macaulay, or Sir Walter Scott, or Tennyson, or Carlyle, and leave it to the discernment of the audience to give the name of the scene or incident related. The passage should of course be complete in itself, not too long, and proper names of persons and places which might give a definite clue to the subject of the reading should be removed, and abstract terms like "the hero," "the heroine," "the scene of conflict," and so on, used in their stead. Remember, it is useless to select a "scene" so difficult that no one could identify it or so easy that everybody could discover it.

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